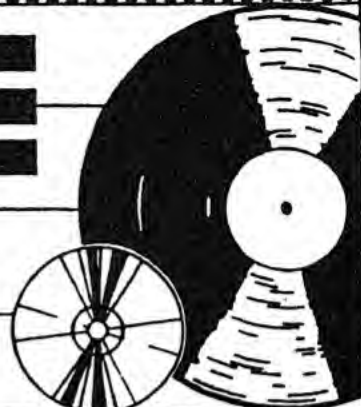


FILM SCORE MONTHLY



Issue #38

October 1993

\$2.50

This issue was all set to be dropped off at the printers in early October when the master pages were stolen by Libyan terrorists. After an intense and protracted struggle, I was able to recover them, but as a result the issue is two weeks late. Actually, over the last six months, it's been a given that every issue of *Film Score Monthly* is going to be two weeks late. I'm sorry about this, but it's just the way things work out. Inevitably, I get a half dozen alternately panicked or stern letters and calls on the eve of mail-day, but that's okay—sometimes, things do get lost in the mail, as for example last month the post office returned one FSM envelope which had the mailing label peeled off. So, someone obviously didn't get their issue, but I don't know who! In any case, welcome to another issue of *FSM*. I want to try an experiment to see how many people make it to the end of this introductory paragraph—if you are reading this, *don't* write in and tell me.

SPFM Events: The Society for the Preservation of Film Music's Second East Coast Film Music Conference took place on October 13, 1993 at the Museum of Modern Art in New York. An estimated 40-50 people attended for a great day of presentations and socializing. The first panel was chaired by Royal S. Brown and featured heirs of film composers Nina Rota, John Waxman, and Susanna Moross Tarjan discussing the work involved in preserving their respective fathers' legacies. (Dorothy Herrmann was in the audience.) Kile Smith of the Fleischer Library in Philadelphia discussed the George Antheil score he recently discovered for a 1939 World's Fair exhibition film, the screening of which turned out to be hysterical. A luncheon was held a hundred blocks away at CBS where John Waxman and Gillian Anderson were presented with awards for their preservation efforts and attendees were treated to a guitar trio performing film music. After lunch, the 20 minute Goldsmith video shown at the March tribute dinner to the composer was screened (no, it's not available on video), Ronald Magliozzi of the MOMA and Gillian Anderson gave presentations relating to silent films, and David Raksin lectured about his superb score to *The Redeemer*. All in all, a terrific day, and it was great to meet so many FSM readers. The SPFM's 3rd Annual West Coast

Conference will take place March 17-19 in Los Angeles, with the theme of the conference being "Music for the Westerns." Career achievement award winner is Ennio Morricone. Registration for the entire weekend is \$175; tickets to just the Morricone dinner are \$100. The Society can be reached at PO Box 93536, Hollywood CA 90093-0536, phone/fax: 818-248-5775.

Computer BBS's: For computer BBS users on Internet, "Filmus-L" is a mailing list for film music discussion. Send to listserv@iubvm.bitnet on bitnet or listserv@iubvm.ucs.indiana.edu on internet to subscribe and write in the body of the e-mail, SUB FILMUS-L <first name> <last name> (for example, SUB FILMUS-L Joshua Feldman). I can be reached by e-mail on internet at ldkendal@unix.amherst.edu. • Subscribers to the "America Online" network can find a film music conference called "Filmmusic" as a sub-topic of the "You're the Critic" area.

Hollywood Bowl Exhibit: Still open at the Hollywood Bowl Museum in Los Angeles is an exhibit on film music. Call 213-850-2058 for more information.

Emmy Winners: The 1992-93 TV Emmy music awards went as follows: TV SERIES SCORE: Joel McNeely, *Young Indiana Jones Chronicles*, "The Scandal of 1920." TV MOVIE SCORE: Patrick Williams, *Danielle Steele's Jewels*. MAIN TITLE THEME: Dennis McCarthy, *Star Trek: Deep Space Nine*. Congratulations!

Radio Round-up: "Music from the Movies" is a weekly show airing Saturday evenings at 7 on KUHF 88.7 in Houston, TX, featuring mostly orchestral scores. • "Music from Movies," meanwhile, airs from 10 to 11AM every Saturday on WFBE 95.1 in Flint, Michigan.

Goodies in Stock: "Tsunami Records" in Germany has bootleg CDs of *Lilies of the Field* (Goldsmith) and *James Dean* (music album of *Giant*, *Rebel Without a Cause* and *East of Eden*). These are taken from LPs; the label is some sort of front for Tarantula or Alhambra. The Spanish Movie Sound label has issued a CD of *Friendly Persuasion* (Tiomkin, 1956) which may or may not be a boot. Also in bootleg territory is a CD of *Valley Girl/Valley of the Dolls*; songs only, but a good collectible. As always, good sources in the

U.S. of hard-to-get discs are Footlight Records (113 E 12th St, New York NY 10003, 212-533-1572) and STAR (PO Box 487, New Holland PA 17557-0487, 717-656-0121), as well as Intrada and Screen Archives, see addresses, p. 2.

Magazines: *Main Title* is a quarterly French magazine (in French) about film music; issue #5 has features on Wojciech Kilar, Patrick Doyle, reviews and more. Subscription rates are 80 Frs/year France, 100 Frs/year elsewhere (payable by international postal order). Address is 5 Rue des Irlandais, 44800 St. Herblain, France. • A recent issue of *Fangoria* magazine (#127) featured an interview with members of Goblin; an issue earlier this year had an article on Chris Young, who was also spotlighted in the first issue of *Imagi-movies* (the new *Cinefantastique* spin-off).

Book/TV show: *Voices in the Dunes: The Tangerine Dream Worldwide Discography* is a massive discography of the works of Tangerine Dream. Supplies are very limited with less than 45 copies left; if you are interested, send an SASE to Matt Hargreaves, 17341 32nd Ave S, #D-118, Seattle WA 98168. • Airing Sept. 11 on Channel 4 TV in England was an hour long documentary on Lalo Schifrin, covering his film, concert, and conducting work. No info on a rebroadcast or video release as yet.

Filmmusic: Is not a word.

Much of the information presented in this opening section of *FSM* is later compiled into The Soundtrack Club Handbook, a free publication sent to all *FSM* subscribers or anyone who wants it—please write in.

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Who Scores What: STEVE BARTEK scores *Cabin Boy* (Disney picture, Tim Burton prod.); JEFF BECK scores *Blue Chips*; TERENCE BLANCHARD scores *Sugar Hill*, *Mantis* (TV), *Crooklyn* (dir. Spike Lee) and *Inkwell*; BRUCE BROUGHTON scores *Tombstone* (replacing Goldsmith, who had a scheduling conflict) and *Holy Matrimony*; BILL CONTI scores *The Next Karate Kid*, *Eight Seconds to Glory*, and *Cops and Robertsons*; RY COODER scores *Geronimo* for Walter Hill; STEWART COPELAND scores *Bank Robber*; JOHN DEBNEY scores *Sea Quest* (TV) and *Mist of the White Wolf*; RANDY EDELMAN scores *Greed*; DANNY ELFMAN scores *Black Beauty* (dir. Caroline Thompson); GEORGE FENTON scores *Shadow Lands* (w/ Anthony Hopkins) and *Interview with the Vampire* (w/ Tom Cruise); BRAD FIDEL scores *Blink*; ROBERT FOLK scores *A Troll in Central Park* for Don Bluth; MICHAEL GIBBS scores *Being Human*; RICHARD GIBBS scores *Fatal Instinct* (Carl Reiner comedy); JERRY GOLDSMITH scores *Six Degrees of Separation* (dir. Schepisi), *Bad Girls* (female western), *Baby's Day Out*, and *Angie*, *I Sings*; JAMES HORNOR scores *Pelican Brief* (w/ Julia Roberts), *The Pagemaster* (w/ Macaulay Culkin, dir. Joe Johnston) and *We're Back* (animated); JAMES NEWTON HOWARD scores *Intersection* and *Wyatt Earp*; MARIO LAVISTA scores *A Good Man in Africa* (w/ Sean Connery); MICHAEL KAMEN scores *The Three Musketeers*; KITARO scores *Heaven and Earth* (d. Oliver Stone); K.D. LANG scores *Even Cowgirls Get the Blues*; JOEL MCNEELY scores *Iron Will*; DAVID NEWMAN scores *The Flintstones*, *Air Up There*, and *My Father, The Hero*; THOMAS NEWMAN scores *Rita Hayworth and the Shawshank Redemption*; JACK NITZSCHE scores *Harlem: A Love Story* (w/ Wesley Snipes); BASIL POLEDOURIS scores *On Deadly Ground* (w/ Seagal) and *Serial Mom* (d. John Waters); J.A.C. REDFORD scores *Mighty Ducks 2*; GRAEME REVELL scores *Penal Colony*; BILL ROSS scores *Look Who's Talking 3*; MARC SHAIMAN scores *Addams Family Values*, *North* (dir. Reiner), *City Slickers 2*, and will be music supervisor on *Sister Act 2* & *That's Entertainment 3*; HOWARD SHORE scores *Philadelphia* and *Mrs. Doubtfire*; ALAN SILVESTRI scores *Clean Slate*, *Forest Gump* (dir. Zemeckis), *Grumpy Old Men* and *Blown Away*; SHIRLEY WALKER scores *Batman: The Animated Movie*; BENNIE WALLACE scores *Betty Boop*; JOHN WILLIAMS scores *Schindler's List* (dir. Spielberg) and *Wolf* (w/ Jack Nicholson); CHRISTOPHER YOUNG scores *Dream Lover*, *Murder in the First*, and *Indian Warrior*; HANS ZIMMER scores *The House of the Spirits*, *Younger and Younger* (dir. Percy Adlan), and *The Client*.

TER Records has re-issued *The Secret of NIMH* (Goldsmith) on CD in Europe. This is the label that put out Goldsmith's *Hoosiers* under the British title "Best Shot." • Also floating in from Europe are a picture disc LP to *Jurassic Park* and a CD single to same. • Tangerine Dream's *Sorcerer* has been issued on CD on MCA in the U.S.; rumors abound of bootleg CDs of TD's *Flashpoint* and *The Keep* coming out of Europe. • A 500 copy promo CD has been pressed of music by Danish composer Søren Hylgaard; no info on a source as yet. • Suites from Franz Waxman's *Spirit of St. Louis* and *Ruth* were recently recorded in Berlin; the CD will be out from RCA next year. • The Hollywood Bowl Orchestra's recording of "The Great Waltz" for the Philips Classics label (music by Steiner, Waxman, Tiomkin, more) should be available or imminently available.

The #1 reason people subscribe to FSM: Record Label Round-Up

edel America: Coming soon are *Crimes of Passion* (R. Wakeman) and *Bloodsport* (P. Hertzog). Planned for Nov. are *Apocalypse Nam* (compilation, some original recordings, some recreations), *Christmas in Connecticut/Love at Stake* (Charles Fox). Planned for Jan. are *Deathwish 5*, *Best of Stephen King* (compilation like the *Nam* disc), and *Best of Sean Connery* (new recording with Seattle Symphony; Bond films, *Man Who Would Be King*, *Robin and Marian*, more). Planned for Feb. is *Best of Jean Claude Van Damme*. • A couple of new recordings recently done in Prague are a sci-fi compilation (2CDs, similar to *Best of the West*, lots of unrecorded themes) and *The Best of James Dean* (2CDs, *East of Eden*, *Rebel without a Cause*, *Giant*). • The German branch of edel will now be distributing the Full Moon CDs in Europe (*Puppetmaster*, *Pit and the Pendulum*, etc.).

EMI England: Vol. 3 and 4 in EMI's series of CDs of early '60s John Barry material recorded for EMI should be out later this year. Uh, I guess.

EMI Italy: Two new CDs are due in October are *Maddalena* (Ennio Morricone) and *Renaissance Fantasy*. The latter contains suites from four Italian films of the '60s about the Renaissance, *La Mandragola* (Gino Marinuzzi, Jr.), *A Maiden for the Prince* (Luis Bacalov), *The Pleasure Nights* (Marinuzzi, Jr.) and *L'arcidiavolo* (*The Devil in Love*, Armando Travajoli). (Last month, I incorrectly listed this under Cinevox—please note that Cinevox is not involved with this project. Sorry about the error.)

Fox: Due on Nov. 9 are the following CDs, the first batch of releases from this major label: 1) *The Day the Earth Stood Still* (Herrmann, stereo, 1951). 2) *The Robe* (Newman, stereo, 1953). 3) *Laura/Jane Eyre* (Raksin, 1944/Herrmann, 1943). 4) *Stormy Weather* (musical). 5) *How Green Was My Valley* (Newman, 1941). These are all the original soundtrack recordings.

Due on Nov. 23 is a 4CD box set of music to the *Star Wars* films, "Star Wars Trilogy: The Original Soundtrack Anthology." This features the contents of the existing CD releases plus the rest of the *Empire* double album and 90 minutes of previously unreleased music. It comes in a long-box sized case with a 64 page booklet. As always, letters to Fox in appreciation of their efforts are important to get them to do more titles; write them at Fox Records, c/o Fox Music Group, PO Box 900, Beverly Hills CA 90213.

GNP/Crescendo: Due soon are: 1) A *Quantum Leap* CD, with excerpts from the show's scores by Ray Bunch, the Mike Post theme, and some vocals by Scott Bakula. 2) A CD coupling *Capricorn One* with *Outland* (Goldsmith, reissues of the LPs). These CDs might actually come out soon.

Intrada: Due soon are *The Ballad of Little Jo* (new film, David Mansfield) and *The Alchemist/House on Sorority Row* (Richard Band). Now available in Intrada's limited edition series is a CD of *Bandolero!* (Goldsmith, same content as Project 3 CD, but mastered from original session tapes). Due after these is a CD of Elmer Bernstein's large-scale 1981 documentary score to *Genocide*. Intrada is a label and a mail order outlet, write for free catalog to 1488 Valjejo St, San Francisco CA 94109, or call 415-776-1333.

Koch: *The Magnificent Seven/The Hallelujah Trail* (Bernstein) will be recorded shortly in Phoenix, James Sedares, cond.; also recording shortly is a Bernard Herrmann CD with *The Devil and Daniel Webster Suite*, *Currier and Ives Suite*, *For the Fallen*, and *Silent Noon*. Miklós Rózsa's First Symphony has already been recorded and will be released next February.

Label 'X': Due later this year are LXCD 8: *The Daniele Amfitheatrof Project, Vol. 1*, featuring the composer conducting his concert work *American Panorama*, his score for *The Beginning of the End*, and selections from Alexander Borodin's *Prince Igor*. LXCD 9: *The Quiet Earth* by John Charles, new recording of sci-fi film score. See article, p. 13.

Milan: Due next from the American branch of this label is a compilation of music to French new wave films by Truffaut (original recordings); due for January is a compilation of music to Brian De Palma films; due for Valentine's Day is a compilation of love themes ("Love in the Cinema"); planned for March is a volume two of music to *Gettysburg*.

Screen Archives: Now available is a 75 minute CD of Jerry Fielding's *The Wild Bunch* (classic 1969 Sam Peckinpah western), a mono recording from the original tracks. This is an extremely limited, not for public sale edition sanctioned by the Fielding estate. Inquire about obtaining a copy from Screen Archives, PO Box 34792, Washington DC 20043.

Silva Screen: *The Bride of Frankenstein* (Waxman) is out in the U.K. and U.S. Coming soon: TVPMCD 803: *4 America Two* (new collection of TV themes from U.S. shows on BBC channel 4); FILMCD 140: *Dirty Weekend* (David Fanshawe score, new Michael Winner film). Several new compilations have been recorded with the City of Prague Philharmonic: FILMCD 138: *Music from the Films of Clint Eastwood* (*Unforgiven*, *Where Eagles Dare*, *Good, Bad & Ugly*, *Fistful of Dollars*, *Play Misty for Me*, *Hang 'em High*, *Outlaw Josey Wales*, *Dirty Harry*, *Sudden Impact*, *Magnum Force*, *Two Mules for Sister Sara*, *In the Line of Fire*; cond. Derek Wadsworth); FILMCD 137: *Dial M for Murder! A History of Hitchcock* (*Rebecca*, *Suspicion*, *Spellbound*, *Under Capricorn*, *Dial M for Murder*, *Vertigo*, *North by Northwest*, *Psycho*, *Marnie*, *Topaz*, *Frenzy*; cond. Paul Bateman); FILMCD 139: *The Best of Sylvester Stallone Films* (*Rocky 1-3*, *Rambo 1-3*, *Cliffhanger*, *Cobra*, *F.I.S.T.*, *Paradise Alley*, etc.; cond. Nic Raine); FILMCD 141: *The Classic John Barry* (*Out of Africa*, *Body Heat*, *Born Free*, *Lion in Winter*, *Zulu*, *Midnight Cowboy*, *Last Valley*, *Hanover Street*, *Chaplin*, *Raise the Titanic*, *Robin and Marian*, *Persuaders*, *Dances with Wolves*, *Somewhere in Time*, *Indecent Proposal*, *Eleanor & Franklin*; cond. Nic Raine); FILMCD 007: *The Essential James Bond* (themes and suites from all UA Bond films; cond. Nic Raine). Going down shortly with the Westminster Phil. Orch. is a new Max Steiner CD (*Gone with the Wind*, *Casablanca*, *Mark Twain*, *Distant Trumpet*, *Helen of Troy*, *A Summer Place*, *The Caine Mutiny*, *Treasure of the Sierra Madre*).

SLC: Due Nov. 21 from this Japanese label: *Olivier Oliver/Europa*, *Europa* (SLCS-7211, Zbigniew Preisner), *Soldier Blue* (SLCS-5019, the late Roy Budd), *Fear Is the Key* (SLCS-5020, also Budd). Due Dec. 1: Japanese release of *Alex North's 2001* (SLCS-5021), *Film Music of Masaru Satoh Vol. 16* (SLCS-7022, final volume, extras, pop songs, etc.). Due Dec. 21st: *Joanna* (SLCS-5022, Rod McKuen, 70 minute edition, first CD release), *Digital Fireworks* (SLCP-3005, with *West Side Story*, *Annie*, etc.) and *Digital Space* (SLCP-3006, with *Big Country*, *Airport*, etc.).

Varèse Sarabande: Due Oct. 26 was *Toonful* (new recording of various songs, some movie-related). Due Nov. 9 are: *Demolition Man* (Elliot Goldenthal), *Othello* (A.F. Lavagnino), *Flesh and Bone* (Thomas Newman), *Robocop 3* (Basil Poledouris), and *Body Bags* (John Carpenter, Showtime production). Due Nov. 23 are: *Carlito's Way* (Patrick Doyle) and *Fort Washington* (James Newton Howard).

CURRENT FILMS, COMPOSERS, AND ALBUMS listed from The New York Times of October 10, 1993

<i>Age of Innocence</i>	Elmer Bernstein	Epic	<i>The Joy Luck Club</i>	Rachel Portman	Hollywood
<i>A Bronx Tale</i>	n/a	Tribeca/Epic	<i>M. Butterfly</i>	Howard Shore	Varèse Sarabande
<i>The Beverly Hillsbillies</i>	Lalo Schiffrin	Fox (songs)	<i>Malice</i>	Jerry Goldsmith	Varèse Sarabande
<i>Cool Runnings</i>	Hans Zimmer	Chaos	<i>Mr. Jones</i>	Maurice Jarre	
<i>Dazed and Confused</i>	n/a	Medicine	<i>Mr. Nanny</i>	D. Johansen & B. Koonin	
<i>Demolition Man</i>	Elliot Goldenthal	Varèse Sarabande	<i>Mr. Wonderful</i>	Michael Gore	
<i>Farwell, My Concubine</i>	Zhao Jiping	Varèse Sarabande	<i>Nightmare Before Christmas</i>	Danny Elfman	Walt Disney
<i>Fearless</i>	Maurice Jarre	Elektra	<i>Ruby in Paradise</i>	Charles Engstrom	
<i>For Love or Money</i>	Bruce Broughton	Big Screen	<i>Rudy</i>	Jerry Goldsmith	Varèse Sarabande
<i>Gettysburg</i>	Randy Edelman	Milan	<i>Short Cuts</i>	Mark Isham	Imago
<i>The Good Son</i>	Elmer Bernstein	Fox	<i>Striking Distance</i>	Brad Fiedel	

COLLECTOR ADS

WANTED

Sean Adams (5900 Sperry Dr #60, Citrus Heights CA 95621) is desperately seeking the *Heavy Metal* LP (Elmer Bernstein score album, not the song album). Will trade or pay a decent price if it's in decent condition.

Herb Braha (8320 Melrose Ave #201, Los Angeles CA 90069) is looking for the ultimate soundtrack collectable, *The Caine Mutiny*.

Claudio Fuiano (Via Guido Reni 56, 00106 Rome, Italy) is looking for the following CDs: *Batteries Not Included* (Homer), *Passage to India* (Jarre), *Runaway* (Goldsmith), *Black Cauldron* (Bernstein), *Mountains of the Moon* (Small), *Prelude to a Kiss* (Shore), *Jennifer 8* (Young), *Body Heat* (Barry), *Best of Hemdale* (various), *Blue Lagoon* (Poledouris), *Sophie's Choice* (Hamlisch), *Utu* (Charles), *Ice Man* (Smeaton), *The Man from Snowy River* (Rowlands), *Puppetmaster 1 & 2* (Band), *Knights of the Round Table* (Rózsa), *Phantom of the Opera* (Addison), *Brazil* (Kamen), *Excessive Force* (C. Bernstein), *All I Want for Christmas* (Broughton), *Summer Story* (Delerue), *The Buccaneer* (Bernstein), *Razor's Edge* (Nitzsche, Southern Cross), *Star Trek Vol. 1 & 2* (Label X, first pressing).

Jeff Gaines (5565 Columbia Pk, Apt 715, Arlington VA 22204) is looking for CDs of *Runaway*, *Promised Land*, *Cherry 2000*, and *Octopussy*.

Louis Goldberg (405 S Seventh #2, Ann Arbor MI 48103, ph: 313-663-7184) is looking for a CD of *Sunday in the Country/The Pirate* (Sarje, Varèse), and an LP (or tape dub) of *Tokyo Olympiad* (Mayazumi, Fox).

Guy Gordon (320 Washington Blvd, Hoffman Estates IL 60194-3048) is looking for CDs of *Cherry 2000*, *Cocoon*, and *London Sessions Vol. 2*.

Garrett Goulet (1256 Malta Lane, Foster City CA 94404-3714) is looking for the following on CD: *Star Trek Vol. 2* (Label X LXCD-704—not the Varèse series—with "Conscience of the King" [Mullendore], "Spectre of the Gun" [Fielding], "Enemy Within" [Kaplan], "I, Mudd" [Matlovsky]), *Peter the Great* (Rosenthal, Southern Cross SCCD-1011), and *Lost Horizon: The Classic Film Scores of Dimitri Tiomkin* (RCA 1699-2-RG).

Scott Minty (244 Coronado Ave Apt 1, Long Beach CA 90803) is looking for tape dubs of the audio commentaries from Criterion's CAV laserdisc versions of *Dr. No*, *From Russia with Love* and *Goldfinger*.

Mike Murray (8555 Lamp Post Circle, Manlius NY 13104) is looking for *Boccaccio 70* on LP only (RCA FSO-5, stereo).

David Poremba (106 Grant Ave, South Bound Brook NJ 08880, ph: 908-356-3095) is looking for the CD of Bruce Broughton's *The Boy Who Could Fly* and any CDs by David Michael Frank or Bill Conti.

George Reed (7216 Kindred St, Philadelphia PA 19149) is looking for tape dubs of *The Thing* (1951) and *Last Command* (1955).

Scott Thompson (PO Box 57, Henagar AL 35978, ph: 205-845-7760) is looking for the following on CD: *King Kong Lives* (John Scott, Japanese release), *Greystoke* (John Scott, German bootleg)—will pay "big bucks" for these. Also looking for following on LP: *Red Runs the River* (Unusual 1553, Gustavson), *Jaguar Lives* (Seven Seas 116, Ragland), *Nature's Half*

FILM MUSIC CONCERTS

HALLOWEEN CONCERTS:

California: Oct 27, 30, 31—Pacific sym., Santa Anna; *Transylvania 6-5000* (Holdridge), Oct 31—Sacramento s.o.; *Vertigo* (Herrmann), *Unchained* (North), *Psycho* (Herrmann), *Pottergeist* (Goldsmith), *Sleuth* (Addison).

Florida: Oct 30, 31—Naples Phil.; *Psycho*, *Unchained*, Oct 31—Stetson Univ. s.o., DeLand; *Psycho*.

Georgia: Oct 30—Savannah s.o.; *Bride of Frankenstein Suite* (Waxman), *Pottergeist*, *The Addams Family Theme & Waltz* (Mizy/Shaiman), *Psycho*, *Sleuth*, Oct 31—Macon s.o.; *Sleuth*, *Murder, She Wrote* (Addison).

Illinois: Oct 30, 31—Illinois sym., Springfield; *Psycho*.

Indiana: Oct 29, 30, 31—Indianapolis s.o.; *Psycho*, *Addams*.

Iowa: Oct 29—Des Moines s.o.; *Addams, Dr. Jeckyl* (Waxman).

Kentucky: Oct 27, 28—Louisville s.o.; *Psycho*, *Addams Family*.

Michigan: Oct 30—Group du Jour, Farmington Hills; *Dances with Wolves* (Barry), *Magnificent Seven* (Bernstein), Oct 30—Grand Valley s.o., Allendale; *Psycho*, Oct 30—Greater Lansing s.o., Lansing; *Raiders March* (Williams), Oct 31—Kalamazoo s.o.; *Sleuth*.

New Jersey: Oct 30—New Jersey Pops, Livingston; *Sleuth*.

North Carolina: Oct 29, 30—Charlotte sym.; "Portrait of Hitch" (Herrmann), *King Kong* (Steiner), *Murder, She Wrote*, *Indiana Jones' Last Crusade* (Williams), *Addams*.

Ohio: Oct 30—Mansfield s.o.; *Psycho*, *The Omen* (Goldsmith), *Addams*, *Ghostbusters* (Bernstein), *Alien* (Goldsmith), *Pottergeist*.

Tennessee: Oct 30—Chattanooga s.o.; *Rocketeer* (Homer), *Day the Earth Stood Still* (Herrmann), *Addams*.

Utah: Oct 30—Utah sym., Salt Lake City; *Addams Family*.

Wyoming: Oct 30—Cheyenne sym.; *Psycho*.

OTHER CONCERTS:

California: Nov 15—Long Beach s.o.; *How the West Was Won* (concert premiere), *Magnificent Seven*, *The Cowboys* (Williams).

Florida: Nov 3, 4—Florida Sym. Pops, Boca Raton; *Wizard of Oz* (Stothart).

Michigan: Nov 13—Battle Creek sym.; *Carmen Fantasy* (Waxman).

Ohio: Nov 9—Toledo s.o.; *Mag. Seven*.

Texas: Nov 5, 6, 7—Houston s.o.; *Lawrence of Arabia* (Jarre), *Sunset Boulevard* (Waxman). [The Houston s.o. will also be doing *Miracle on 34th*

Street (Mockridge) in five concerts from Nov. 3-9.]

Jerry Goldsmith was with the Seville s.o. in Spain for two concerts on Oct. 21 and 23; I am sorry I was not able to list this in advance. The Oct. 21 program was half other composers, half Goldsmith; the Oct. 23 program was all Goldsmith. Don't worry, he'll be doing more.

This is a list of concerts taking place with film music pieces in their programs. Thanks go to John Waxman for this list, as he provides the scores and parts to the orchestras. If you are interested in attending a concert, contact the respective orchestra's box office. *Concerts subject to change without notice.* New/updated listings have dates in **bold italics**. (Note: "s.o." stands for "symphony orchestra"; works being performed follow the semicolon in the listings.)

READER COMMUNICATIONS

TRADING POST

Acre/Bear Country (Disneyland 4011, Paul J. Smith), *The Jerusalem File/Conquista* (JOS-100, John Scott), *Those Fantastic Flying Fools* (Polydor 583-013, John Scott), *Ghost of Frankenstein* (Citadel TTHS-3, Salter), *Further Adventures of the Wilderness Family* (Seven Seas 104, Douglas Lackey and Gene Kauer), and *Yosemite Is My Home* (Rutheson 1935, also Lackey and Kauer). Will consider trade of SPFM Goldsmith CD to collector who can provide all or most of these items.

FOR SALE/TRADE AND WANTED

Glenn D. Baker (6133 Queen Anne Court, Norcross GA 30093) has for sale the following CDs: *Once Upon a Forest* (Homer, \$7), *The Linguini Incident* (Newman, \$7), *Il Bidone* (Rota, \$8), *La Fete Sauvage* (Vangelis, \$7). All four can be had for \$25, shipping included. If ordered separately, please enclose \$1 shipping per disc. Also: Looking for a copy of *Jerry Fielding Film Music 1* (2CD, Bay Cities) at a reasonable price!

Peter Bay (32 Fair Oaks Dr, East Rochester NY 14445) has for auction three mint copies (limited edition of 2500 LPs, #s 1636, 1647, 1655) of the musical *Thomas and the King* (Williams). Also for sale are a CD of *Alien³* (Goldenthal, \$8) and LPs of *Winning* (Grusin [promo label], \$20), *The Fly* (Shore [UK import], \$10), *Penelope* (Williams [mono], \$12), and *Not with My Wife, You Don't* (Williams [mono], \$15).

Tom Wallace (20 Drew Rd, Somersworth NH 03878-1402) has for sale the following used CDs for \$9 each plus 75¢ per disc shipping: *Welcome Home, Roxy Carmichael* (Newman), *Mysterious Island* (Herrmann), *The Abyss* (Silvestri), *Universal Soldier* (Franke), *The Hunt for Red October* (Poledouris), *The Terminator* (Fiedel), *Spartacus* (North), *Glory* (Homer), *Total Recall* (Goldsmith). Wanted on CD: *The Lighthorsemen* (Mario Millo; name your price! [does it exist?—LK]) *Cherry 2000*, and *Ladyhawke* (tape of whatever was released). Will buy or trade for above. Available for trade only are the following used CDs: *The Blue Max* (1 sealed, 1 used), *The Secret of Nimb* (Goldsmith), *Vibes*, *Cocoon*, *Brainstorm*, *Krull* (Homer; *Krull* is 79 min. edition, 2 sealed copies available). CDs listed as trades are *not* for sale; don't write in asking to buy them!

Film Composer, M.A. in composition, seeks agent and/or films to score. VCR demo tape of film projects scored and audio tape of concert works (with respective scores) available upon request. For further info contact: Tom Brierton, 820 Lake St, Evanston IL 60201; ph: 708-864-9747.

This is the trading post section of FSM, where readers can place entries of LPs/CDs they have for sale or trade, or LPs/CDs they are looking for, or areas they would be interested in writing others about, or any or all of the above and more. Grading is always record/cover. To place an entry, merely write in telling what you want to say—you may write your entry word for word or tell basically what you want to say and an entry will be written for you. Feel free to list a phone number, but think: Would you want people like yourself calling you? This is a free service, don't abuse it with monstrous lists. Talk of tape dubs is generally uncool outside of rare material that cannot otherwise be purchased or acquired.

Around 1958, an audio revolution was taking place. All the major record labels asked the consumer, "What is stereophonic sound?" Although the industry would remain with the same 12" LP format, the introduction of two channel stereophonic sound revolutionized the monophonic high fidelity records of the day, forcing many consumers and certainly most audio enthusiasts to purchase new systems. Thirty years later, these early stereo recordings on LP have been rediscovered by a new generation of audiophiles, and have attained a new level of appreciation from those who remember them well.

In part, the harsh, shrill sound of the compact disc has accounted for this new appreciation of the "warmer" sounding LP. Many will argue that the LP can equal and possibly surpass the sound quality of a CD if a good pressing is played on an equally good system. The rush to "rescue" the quality record pressings of the late 1950s and 1960s has occurred within the last five years and is exploding. Nowhere is this enthusiasm and fanaticism more apparent than in the classical record collecting field. As many soundtrack enthusiasts are also interested in classical music (and to some extent vice versa), terms such as "shaded dog," "merc" and "blueback" may already be familiar to some. Two issues are raised: Can we apply these terms such as shaded dog to soundtrack collecting, and what are known to be equivalent audiophile pressings from these various record companies?

"Shaded dog" is the term to describe early, high quality stereophonic pressings from RCA Victor, chiefly pressing numbers LSC 1800-2400. No name defined the Golden Age of high fidelity more than RCA "Living Stereo," as it was hailed by critics and public alike as the ultimate in audio achievement. Although RCA's first stereo recording occurred in 1954, the Western Electric Company did not introduce the first stereo disc cutter until 1958, allowing the first RCA Living Stereo discs to be pressed that year. The LPs were pressed with a bright red label on which appeared Nipper, the RCA dog, surrounded by a darker color to give the dog and phonograph a "shaded" appearance. Later pressings of the same LPs are called "white dogs" (or maybe a better term would be "spaded dog") as there is no shading. Many audiophiles feel a shaded dog guarantees the ultimate in stereo high fidelity, and these discs routinely bring \$20 for the more common LPs and up to \$200-300 for the early, in demand artists and performances. In the sound-

track field, I can identify only three orchestral shaded dogs, these being the three volumes of *Victory at Sea*, LSC-2335 (I), LSC-2226 (II), and LSC-2532 (III) by Robert Russell Bennett. These are in relatively good supply, so collectors are encouraged to seek out one of these LPs for your own perusal of their audiophile quality.

There are many RCA Victor soundtracks that appeared from 1958 to 1963 under the Living Stereo banner that many would consider of exceptional quality for sound and pressing. As these represent the largest body of potential audiophile soundtracks, they will be discussed at a later date and with devotion of an entire column.

London records produced a line of stereophonic LPs at about the same time as RCA Victor, series "CS 6000." The covers to virtually all of these can be easily identified by their light blue back cover, hence the name "blueback." At least one soundtrack blueback exists in audiophile quality with Ernest Gold conducting the London Symphony in a compilation album of his film themes. This album, *Film Themes of Ernest Gold* London PS 320 (RRS=8), contains many film themes not available elsewhere, including *Inherit the Wind*, *Saddle Pals*, *The Last Sunset*, and *The Young Philadelphians*. There are also two, relatively insignificant film theme blueback albums by Mantovani and his Orchestra.

By far and away, the most prized audiophile albums of all were produced by the Mercury Recording Company of Chicago from 1958-1963 under the "Mercury Living Presence" title. Rarer than many equivalent shaded dogs, the Mercury LPs represent the highest standards of recording, pressing and production quality. Most were recorded by legendary engineer C. Robert Fine. Although there are no known "Living Presence" soundtrack LPs, seven soundtracks were released on Mercury Records during the same approximate time period as the Mercury SR classical series. These include *Too Much Too Soon* SR 60019 (RRS=7), *Wagon Train* SR 60179 (RRS=8), *Shotgun Slade* SR 60235 (RRS=6), *Dingaka* SR 61013 (RRS=5), *Mirage* SR 61025 (RRS=6), *Sylvia* SR 61004 (RRS=6), and *The Slender Thread* SR 61070 (RRS=5). The vinyl quality is exceptional with good sound throughout; however, these recordings were not engineered by Robert Fine and they cannot be considered equivalent to the Living Presence line. Other titles probably exist and can easily be identified by the large "STEREO" banner across the top of the cover.

One of the earliest stereo soundtracks to be released, if not the first, was *South Seas Adventure* by Alex North on Audio Fidelity, AFSD 5899 (RRS=8). This was considered extremely hi-fi in its day, often used as a demonstration disc. It has recently been released with expanded tracks on compact disc from Label X. The original LP is beautifully produced with a gatefold photo cover and interior liner notes, including discussion of stereophonic sound. A very nice soundtrack collectible!

Leaping ahead to the 1980s, MCA Records released their best-selling *E.T.* soundtrack in an audiophile pressing on Teldec virgin vinyl. No additional material was included from Williams' score but sound quality was improved. Record number is MCA 16014.

There are several common audiophile techniques which will improve the sound quality of a given recording. These include digital mixing and mastering, direct to disc recording, and half-speed mastering. In addition, playing a record at a higher speed will improve the fidelity. To capitalize on this feature, Label X released three soundtracks in a 12 inch, 45 rpm format in the 1980s. Their series was launched with the 2LP set of *Dragonslayer* LXSE 200-1 (RRS=10) in 1983, a numbered limited edition, originally with a steep price tag of \$35. This boxed set did not contain a promised booklet discussing the score but has remained a top collectible of the hobby. Label X was to generate another top collectible with their next release, *Body Heat* LXSE 1-002 (RRS=10), again in 45 rpm. This record was withdrawn from sale shortly after it was pressed, never gaining a full release. *Cheyenne Autumn* LXSE 1-003 (RRS=7) completed the triad of 45 rpm releases at the close of 1983. Although originally promised never again to be available in any format, all three scores have been re-released on compact disc.

The first digital soundtrack was released for *The Black Hole* in 1979 (Buena Vista S 5008, RRS=5) and has not to date been released on CD. The soundtrack album to *Star Trek: The Motion Picture* did utilize digital production techniques but was not fully digital in origin.

If you are aware of other soundtrack LPs with outstanding audiophile sound quality and pressing, please forward the information to me. Note the new address: 2641 Twin Oaks Ct #102, Decatur IL 62526.

THE ADVENTURES OF RECORDMAN

by R. MIKE MURRAY

RECORDMAN ON RECORD AUCTIONS AND SET SALES; OR, HOW TO GROW OLD WAITING FOR THE MAILMAN

If you have been looking unsuccessfully for a particular record which is either out-of-print or unavailable from your local dealer, you have several options. You may continue your eternal quest in the flea markets and garage sales, put the album on back-order (if in-print), or you may be forced to take the plunge and enter the world of record auctions and set-sales, where the odds are much better (and usually more expensive).

For the uninitiated, a record auction is just that. You will see records listed and are invited to submit a bid by mail (sometimes by telephone) on the album or albums you would like to have. The "set sale" is a similar list of records for which the dealer has established a specific price for each record or groups of records. Each format has its advantages and disadvantages to you as both buyer and seller.

First, you have to know where to look for these types of record sales. There are currently two main record collector publications which, even if you don't wish to participate as a buyer/seller, provide fascinating articles, discographies and reviews covering the entire range of recorded music (except classical) and generally deal with music of the past fifty years. These publications are *DISCOVERIES* (\$19 for 12 issues/year; PO Box 309, Fraser MI 48026) and *Goldmine* (\$35 for 26 issues/year; Krause Publications, 700 E State St, Iola WI 54990). Once you get on either of these subscription lists or advertise with them, your

name will likely be picked up on other mailing lists from dealers and some smaller publications. Be warned, however, that the bulk of material you will see advertised consists of old rock and, to a lesser extent, country, jazz, pop and newer rock. Since the publication of the Osborne Soundtrack/Cast price guide in 1991, I have seen more dealers offering our specialty as well. A few dealers will advertise only soundtracks, whereas a few more will include a soundtrack section as part of a multi-record ad. You will have to check out each ad, in many cases with a magnifying glass due to the reduced type-size, and there are hundreds of them in each issue.

With the exception of soundtrack/casts, the dealer ads are usually grouped by artist/performer. Soundtrack/casts are listed by title. A typical ad will list the type of the format (78, 45, EP, LP, CD), artist, song title/album title, label and number, mono or stereo (on older albums or 45s), the condition grade the dealer assigns to the record and/or cover, and any special information

deemed relevant, e.g. label color, pressing, defects, sealed album, etc.

The grading of the record, and to a lesser extent the cover, if any, is perhaps the biggest question mark in buying a record sight unseen. Both *DISCOVERIES* and *Goldmine* publish their grading scale guide in each issue and have attempted to give objective criteria to be considered in a range from Poor to Mint condition. Unfortunately, grading is still somewhat subjective and individual dealers may vary in their standards, as you may yourself. The old axiom is that a record is Mint (M) when you're selling it but only Very Good Plus (VG+) when you're buying! Most dealers will allow you to return the record if you're not satisfied. You should be aware that records are usually visually graded, unless the dealer has stated otherwise.

There is a certain amount of trust implied in buying by mail—the dealer expects you to pay for the record and you expect to receive what is advertised. Most disputes arise over grading. Sometimes you will be disappointed in the condition and other times, if the dealer is a very strict grader you will be pleased to receive a record which is in better shape than you expected it to be. On some rare occasions, there have been instances where buyers have been completely ripped-off by unscrupulous dealers who simply don't deliver at all.

Selling records may not be the world's oldest profession, but there is at least one similarity—the buyer pays up front before he receives the product. Both of the above publications attempt to police the ads and weed out shady dealers. By and large, you should have no reservations in placing an order, though you may want to start out with a small order until the *bona fides* of the particular dealer have been established.

The Set-Sale: This is just like buying a record in a store, except you don't see the record until after you've paid for it. (Trust, remember!) The dealer ad will inform you that it is a set-sale and will either price each record individually or indicate a specified price for each of a group of records. If you want the record, simply write or telephone the dealer and send your money. With a set-sale, however, it is first come-first served. If the item is still in-stock when the dealer gets your order, he sends it (after your check has cleared, of course)—otherwise you get your check back unless you've indicated an alternate selection. It pays to order right away, by telephone if allowed, and the dealer will hold the album for a short time until Mr. Green arrives. If you pay by money order (or the dealer knows you from previous purchases) he will probably send out your order the same day. Buyers in the west and mid-west have a slight advantage in set-sales since they will get the above publications in the mail sooner than those on the east coast. Both of the above publications offer speedier mail delivery for an increased subscription price.

The advantage of participating in a set-sale is that if your order is timely, you get the record

relatively quickly, i.e. two to three weeks from order, while the check clears. You also don't have to guess what you should offer for the record, as in an auction, as the price is already set. You don't like the price, don't order! Finally, the dealer's ad will normally notify you of a specified mailing and insurance fee to be added to your order.

The Auction: If the ad specifies that it is an auction, unless the dealer has placed a "minimum bid" (min) on all records or on specified records, you may feel free to offer the dealer any price you desire on a record, depending on how badly you want it. The price you bid is usually stated as whatever the record is worth to you. You should realize that bidding a small amount on a known rare record will probably not be a "winning" bid, though if the dealer is scrupulous he will honor your bid, even if there are no other bids on it. Indeed, unless the dealer/auctioneer puts a "min bid," i.e. a "reserve" or floor price, on a record, he is legally bound to sell the record for the highest bid price. Some dealers use language such as "ridiculous bids ignored" or "unreasonable bids not considered"—this language is of no legal effect unless the actual minimum is stated; however, you still won't get the record even if you have the high bid because the particular dealer considers your bid "ridiculous." What this dealer is saying is that he has a minimum bid in mind for the record, but doesn't want to tell you because someone might offer him more for the record, or he won't sell it at all until you meet his undisclosed price. My advice is to completely avoid auction lists with this type of "ridiculous" language—there are better dealers with whom to spend your money.

If the record does have a "min," e.g. "Min 10," then you must bid at least \$10 or the dealer will reject your bid outright. It is not unheard of, however, for a dealer to honor a bid of, say, \$9 on a \$10 min, if there have been no other bids on that record. Usually, however, attempting a low-ball will probably irritate the dealer. I suggest you bid in uneven amounts, e.g. \$10.52, as to better many minimum bids coming in at \$10.

Some dealers will accept a "standing over-bid" on a particular record. Neither I nor Recordman knowingly buy or bid from dealers utilizing this practice. It works this way: the dealer has a "min 25" on a record. The standing overbidding buyer writes or calls the dealer and says, for example, "I will top your highest bid received on this record by \$5 at the auction close date." If the dealer accepts this offer, everyone else who bid in the auction in good faith automatically loses, as the record always goes to the standing overbid. I personally consider this an unethical practice against the other bidders. Of course, the dealer always gets a higher price this way, but I often wonder how the standing overbidder verifies for himself what the other top price was that he overbid. If he relies on good faith of the dealer in these circumstances I have a copy of *The Eddy Duchin Story* I'd like to sell to him for \$200!

If you do see a rare record listed without a minimum bid stated, you may, of course, properly attempt a low-ball bid, hoping to get a deal. You just might get it for that price, but the odds are against you, considering the amount of other bids a rare record might draw. It helps if you have a general idea of the top going price for that record in the condition stated. Read the ads and scan the price guides to get at least a ball-park idea. The other consideration is how badly you really want the record. If it's a record for which you have been looking for years you may well wish to bid higher than you believe the record to be worth. Contrary to what many FSM readers would like to think, many records sell "over guide" in auctions, i.e. at higher prices than listed in the current price guides, especially those in great condition or sealed. As a general rule, if you see a record for which you've been searching for years, pay the going rate—it may be years before you see it again and you can believe it will probably be more expensive then.

The advantages of an auction include theoretically being able to get a record cheaper than in a set-sale if there's no min price, and not having to send money to the dealer until he notifies you that you have the winning bid. I suggest you honor your bids quickly with adequate funds in your checking account. The main disadvantage of an auction over a set-sale is that it's more of a gamble. You may have underbid for a record that you particularly wanted and lose it to someone who bid five cents more. You may also unknowingly overpay for a record if you have no idea what it's worth. Sometimes you will knowingly overbid on a record and still lose it to someone who wanted it more than you. Obtaining the results in an auction take longer. A typical record auction is open for thirty days from the cover date of the magazine. Once the auction closes, the dealer has to tabulate the bids and hopefully notify you of a winning bid. You must then send payment for the record to the dealer who will normally hold the shipment for an additional two weeks to make sure your check clears. (NEVER SEND CASH!) This whole process can take eight weeks or longer from the time of your initial bid. If you do not honor your bid within a reasonable time the dealer has the option to notify the next highest bidder (and likely put you on a black-list with his dealer friends). If you pay for the record and don't receive it, you have recourse under both civil and criminal law, to include action with the U.S. Postal Service. You might also notify the publication which ran the ad. Unfortunately, attempting legal proceedings might prove expensive and time-consuming. Thank goodness Recordman has a good attorney.

Having said all of the above, the auction/set-sales are still the best method of locating hard to find original recordings. (Next: *Selling your records in a set-sale/auction.*)

Long ago bitten by a radioactive record, Mike Murray can be reached by RecordSignal at 8555 Lamp Post Circle, Manlius NY 13104.

SOUNDTRACK ALBUM ODDITIES: PART III D - ORIGINAL VS. REISSUE

by ANDREW A. LEWANDOWSKI

Concluding our review of soundtrack albums that have had differences between original issue and reissue, not including CDs...

Phaedra: The original release of Mikis Theodorakis' score to this Greek tragedy first appeared in 1963 on United Artists UAL 4102/UAS 5102 with 5 selections on Side 1 and 6 selections on Side 2. Due to the popularity of the ending of the film the album was reissued with the same numbers but this time with 12 bands. The additional band is titled "Goodbye John Sebastian" and contains a dramatic reading by Anthony Perkins set against Bach's Toccata and Fugue in F Major. Although this selection is shown on the back cover, no timing is given as is for the rest of the selections. However, it runs 1:54. Due to the addition of this extra cut, the bands have

been resequenced to 6 on Side 1 and 6 on Side 2. (Information contributed by Thomas J. Moore.)

The Spirit of St. Louis: The original release (RCA LPM1472) of Franz Waxman's score in 1957 to this drama about Lindbergh's history-making Trans-Atlantic flight contains two selections not found on the reissue. These are "St. John" (6:48) and "Asleep" (4:05). Likewise, the reissue (Entr'acte ERS-6507) released in 1977 has five selections not found on the original. The five are "First Test Flight" (1:19), "Flight to St. Louis" (1:10), "Spirit of St. Louis" (1:20), "The Old Jenny - Barnstorming" (3:20), and "Fishing Boats" (2:50). In 1973 there was a reissue of the original RCA album on Film Archives F-4761.

Themes from Horror Films: The original release of this album of 1950s horror film themes (Coral CRL 57240) had narration by Bob McFadden introducing each theme. The French and U.S. (Varèse Sarabande VC 81077) reissues both contained the same music selections (in different sequence) but omitted the narration.

The Thief of Bagdad: Miklós Rózsa's score to this Arabian Nights fantasy was originally released in 1957 on Side 2 of RCA LM-2118. The narration was by Leo Genn and occurred between the musical selections. During the early 1970s a bootleg of this LP was pressed and presented in a blank cover. It differed from the original pressing in that its label was similar to that used by RCA Victor on their 78's. In 1973 a British reissue appeared (United Artists UAS 29725) which contained a longer narration by Genn but the same musical selections. In 1977 Elmer Bernstein re-recorded the score in 12 bands on his private Film Music Collection label (FMC-8). The FMC album was reissued commercially on the Warner Bros. label (BSK 3183) in 1978. Finally, in 1983 there was a German re-recording of the score in stereo (*Der Dieb Von Bagdad*, Celine CL0017, Side 1) which did not contain any narration.

Things to Come: The score to this 1935 Alexander Korda film based on the H.G. Wells story was composed by Sir Arthur Bliss. A concert suite of the music recorded with the London Symphony Orchestra was released as part of an RCA classical album (LSC-2257) released in 1958. It contained six selections: "Ballet for Children," "Attack," "Pestilence," "Reconstruction," "Machines" and "March." In 1976 a different suite of the music was recorded and released by Bernard Herrmann and the National Philharmonic as part of an album titled *Bernard Herrmann Conducts Great British Film Scores*. This suite contained the following six selections: "Prologue," "March," "Building of the New World," "Attack on the Moon Gun," and "Epilogue." The original RCA album was reissued in 1978 on London STS 15112.

The Three Worlds of Gulliver: The original soundtrack to Bernard Herrmann's score to this Charles Schneer/Ray Harryhausen fantasy film was released in 1960 on the Colpix label (CP-414) and contained music and dialogue from the film. The album was reissued in 1981 on the Citadel label (CT 7018). In 1985 a British reissue appeared on Cloud Nine Records (CN 4003) with a fold-out cover and 17 bands of music only.

To Kill a Mockingbird: The film adaptation of Harper Lee's book starring Gregory Peck in his Oscar-winning role had a score composed by Elmer Bernstein. The album was issued in 1963 in mono and stereo (AVA A/AS 20) and contained 11 selections. It was reissued in 1977 on Bernstein's private Film Music Collection label (FMC-7). It had 12 bands of music with some differences in titles and timings and was a new recording in stereo. The FMC album was reissued commercially on the Warner Bros. label (BSK 3184) in 1978. In 1981 Citadel reissued the original Mainstream/Citadel and FMC/Warner Bros. albums indicates more music on the latter albums (28:58 vs. 35:54).

Touch of Evil: This 1958 crime movie contained Henry Mancini's first major score. In 1959 the original soundtrack appeared containing 13 selections (Challenge CHL-602). In 1960 an album titled *The Wild Side of Henry Mancini* (Challenge CHL-615) was released consisting of 6 selections not found on the previous album plus the main title and 3 other selec-

tions which were. In 1977 Citadel released a suite on Side 1 of their album (CT-6015) which consisted of 5 selections drawn from both of the above albums. In 1979 Citadel released a complete reissue of the two Challenge albums on one disc containing 19 selections.

Voyage of the Damned: The ATV promotional released of Lalo Schiffrin's dramatic score contained 8 bands on Side 1 and 9 bands on Side 2. When the record was released on the Entr'acte label (ERS 6508 ST) in 1977 some of the selections were combined due to their brevity so that the album contained 6 bands on each side. The Japanese release (Seven Seas, FML 82) contained an additional 5 bands of source music used in the film.

The Wild Rovers: This Jerry Goldsmith western score was issued in 1971 on MGM 1SE-31ST with 10 selections. When MCA reissued the album, it added a 2 minute cut at the end of Side 1 titled "Friendly Advice."

With a Song in My Heart: The songs from this biography of Jane Froman were released in 1952 on a "studiotrack" 10" LP (Capitol L309). There were nine songs. The album was reissued on a 12" LP (Capitol T309) shortly thereafter. In 1978 the original soundtrack was released on Legends 1000/3. The album was issued as a salute to Susan Hayward, the film's star. The main title and 15 songs covered 1-1/3 sides.

The Wonderful Country: The original release (United Artists UAS-5050) and the French reissue (UASF-5050) of Alex North's score to this Robert Mitchum western appear to be identical except for the title background coloring on the front cover (original has red background; reissue has white). The track selections on the labels and back covers match exactly. However, the reissue has 5 different cuts not found on the original and vice versa. To add to the confusion the other selections on the reissue are not in the same order as on the original.

Vertigo: Bernard Herrmann's score to Alfred Hitchcock's classic thriller was released in 1958 in mono on Mercury MG20384. During the early 1970s a bootleg of it was pressed and presented in a blank cover, an exact duplicate of the original LP except that the lettering on the label is fuzzier and "Vertigo" is inscribed in the blank area of the disc at the end of each side instead of the album number. In 1975 a bootleg was released on Sound Stage SS2301. In 1977 the album was reissued in Japan, again in mono and with the original cover (Mercury FDX-282). In 1978 the score was reissued in Holland finally in stereo with a new cover (Mercury SRI 75117).

The Vikings: The score to this 1958 Viking epic starring Kirk Douglas and Tony Curtis was composed by Mario Nascimbene. It was released in the U.S. with a gatefold cover (United Artists UAL 40003) and in mono only. In 1959 the score was reissued in a regular sleeve in both mono and stereo (UAL 40003, UAS 5003). In 1988 the score was reissued in Italy on Legend LD4. It had a new gatefold cover, was remastered and contained additional music not found on the earlier releases.

Written on the Wind: The score to this 1957 drama was released on Side 1 of Decca DL 8424. The "Main Title Theme" was written by Victor Young and sung by The Four Aces. Total time for the music was 19:31. When Varèse Sarabande reissued the album (VC 81074) in 1978 in the U.S. an additional cut was added. This was the instrumental version of the "Main Title Theme." This brought the total playing time to 21:50.

Andrew Lewandowski can be reached at 1910 Murray Ave, South Plainfield NJ 07080-4713.

THESE BOOTS WERE MADE FOR HAWKIN': PART II—POO RECORDS

by BILL BOEHLKE

The fabled "POO Records" featured some of the most collectable bootleg titles, all but one never before released. Some of the master tapes for these releases were "borrowed" from the United Artists library, copied and returned. Most titles featured beautiful full-color front covers. The back covers featured Japanese writing in an attempt to disguise them as imports, when in fact they were imported only from Los Angeles. (An interview with Mister Poo himself, Walter Bowser, can be found in issue #11/12 of the now-defunct CinemaScore, available from Randall Larson, PO Box 23069, San Jose CA 95153-3069.) Nine releases in all, and some were later reissued with the same front covers, but better back covers:

Breakheart Pass (LP-101). Label says "stereo" but music is mono.

Super front cover. Got another copy from Europe that has thinner cover stock. Rumored to have been bootlegged overseas from the POO edition, or was this re-pressed using different paper stock? Great Goldsmith score, deserves a legit stereo "reissue."

Walkabout (LP-102). A short John Barry score, but one of his best. Mono, also deserves a stereo issue.

The Hills Run Red (LP-103). Front cover illustration is a color enlargement of the original Italian 45 single jacket. Basically the complete score, in mono. Ennio Morricone in his Spaghetti Western wonder years.

Great Science Fiction Film Music (LP-104). Wild War of the Worlds front cover. A great collection, featuring *Jack the Giant Killer*, *Theater of Blood*, *Godzilla*, *Mysterians*, lots more. Mono sound varies

widely; music lifted from tapes, records, film tracks. A must-have.

Hornet's Nest (LP-105). Morricone's score is all of side 1, and is very nice. Side 2 has tracks from five Morricone scores, including one cut from *H2S* and two cuts from *Roma Come Chicago* not available anywhere else. All mono.

Great Fantasy Film Music (LP-

106). Great front cover illustration from *Sinbad and the Eye of the Tiger*. Track two on side 1 says it's from *Sinbad*, but is actually "Give Me to Drink Mandragora" from the Polydor *Antony and Cleopatra* LP by John Scott. Tracks include *The Dunwich Horror*, *Varan the Unbelievable*, *Scars of Dracula*, *Snow Devils*, etc. Taken from the same type of sources as the "sci-fi" LP.

GREAT FANTASY FILM MUSIC



GREAT FANTASY FILM MUSIC



Great Horror Film Music (LP-107). Apparently only three copies got out before the FBI stopped by the store for lunch. Later "reissued" as GSF 1002, paired with "Great Action Film Themes."

Chinese Adventures in China (LP-108). The only "reissue" of the bunch, this one was copied directly from the original New Zealand LP (United Artists UAL 4136), with UA logos and all still on the covers. Tiny type on back cover says it's a non-commercial edition of 1,000 copies, no profit intended, etc. Once

one of the top Georges Delerue collectibles. "Legit" reissue (AUSLP 1003) had the same covers.

Scusi, Facciamo l'Amore (LP-109). The top rare bootleg LP, Morricone from the golden '60s. Before the later "reissue," arguably one of the rarest soundtrack LPs. Five copies rumored to have gotten out before FBI agents stopped by to see what they could add to their own collections. This sucker sold for up to \$750, but the later edition destroyed the value. Cover was a plain white jacket with a color xerox of

the Italian 45 jacket pasted on.

POO also had a sister label that saw four releases, "RFO" (*Rescued From Oblivion*):

Return to Oz (LP-101). TV soundtrack by Sammy Cahn and James Van Heusen.

Bite the Bullet (LP-102). Great colorful front cover, with title and "Alex North" in large type. Back cover features Japanese writing. Has a disclaimer stating the record was pressed and distributed in a limited, non-commercial basis of

1,000 copies, no profit intended.

Bordello (LP-103). An original cast production, music by Al Frisch. Says "Pressed in Great Britain" on back cover.

Brain Child (LP-104). An original cast production, music by Michel Legrand.

To Be Continued...

Bill Boehlke can be reached at 1301 Harbor Ave SW #112, Seattle WA 98116.

QUESTIONS

Q: On the new *Poltergeist II* CD, why was the ringing telephone removed from the track "Late Call"? It was on the original release, and added a creative touch. This isn't a complaint, I'm just curious. -SH

A: Intrada just decided to take it out.

Q: Elmer Bernstein referred to film music charlatans in *FSM* #36/37. What is a film music charlatan, by definition (not by name)? -ST

A: Charlatan means a hack, cheat, con-man, etc. (Elmer's vocabulary is very impressive—I had to look up "amanuensis" myself, which means one employed to take dictation or copy manuscript.)

Q: Re: Krull, is James Horner's score in that film the music he originally wrote for it? Did he compose any different-sounding music that never made it to the screen? If so, do recordings of that music exist? -TW

A: Doug Fake of Intrada produced the expanded 79 minute SCSE CD of *Krull*, and therefore had access to the complete session masters. He noted that there was about 20 minutes of music in the film not on the CD, mostly redundant material, and some alternate takes of cues such as "Riding the Fire Mares." However, the alternates don't have different music or orchestrations as much as they have different timings. Naturally, the music exists on various studio tapes and reels but not on any commercial release.

Q: Does Fox Records have a huge bulk of material to choose from? -ST

A: Fox producer Nick Redman noted that the scores from which Fox has to choose are from any 20th Century Fox film to which (1) the rights are not owned by any other film or record company and (2) the elements (i.e. tapes) have not been lost or damaged. Theoretically, yes, it is a vast library, but one reduced by the two qualifications above.

Q: Could Fox Records release an expanded edition of the *Omen* trilogy? -ST

A: Possibly. Such a project is being looked into, but it will depend on the status of licenses held by other labels and whether the rights have reverted to Fox.

Q: In film scores, are synthesizers used in place of living orchestras solely because they're cost-crunchers? Or does it chiefly depend on the type of musical effect the director is after? Or is it both? -TW

A: It's both. Unfortunately, it seems like synths are used more and more just to save money, but it is a fallacy that electronic scores are necessarily cheaper than orchestral ones. A lot of it depends on whether the composer is working with equipment in a home set-up, or if a big-deal recording studio is being rented out. For example, when Maurice Jarre does a score like *Witness* with an electronic ensemble for aesthetic reasons, and spends day after day trying to get the right sounds out of the players, it can be more expensive than if he had just done an orchestral score. However, when a composer like Joel Goldsmith or Fred Molin scores an episode of *The Untouchables* or *Forever Knight*, respectively, it is much cheaper than an orchestral score, since they are working out of home set-ups. A lot of it depends on the music budget, too. Someone like Jerry Goldsmith gets a composing fee separate from the recording budget, and often uses synths as an extra musical palette, not to save money. For a low budget composer, however, payment frequently comes in a composing/recording package. If Bob Starvingcomposer wants three extra violins, that comes out of his paycheck, so it's a big incentive for him to score the

movie on keyboards in his garage. One benefit of orchestral scores is that it's easy to make changes. If a producer doesn't like a synth cue, the composer has to do the whole thing over, but with an orchestral piece, the composer can just make changes on the stand. (That may be why the producers of *Star Trek* continue to use orchestras, so they can watch every cue get recorded and dick around with the music.)

Q: Is Stanyan Records going to put out any more soundtracks? -ST

A: Probably not.

Q: When a self-orchestrating composer like Chris Young does his own charts, how much, on a percentage basis, will he account for on an average deadline? Also, will Mr. Young orchestrate some cues entirely himself with Jeff Atmajian doing likewise on others, or will they do it all together. Mr. Young handles all the strings and woodwinds, while Mr. Atmajian orchestrates the percussion, brass and choir? -JM

A: Chris described his working relationship with Jeff Atmajian and now Pete Anthony as follows: Chris will write out the cues on full score paper, not on reduced paper, and will see it through all the way. The music will go to Jeff or Pete to act as a "brain" through which the score passes; Chris will ask for suggestions and so forth, and uses either Jeff or Pete as an invaluable "sounding board" of sorts. Jeff or Pete will copy the cues as their penmanship is superior to Chris', especially in the case of Jeff who worked under Christopher Palmer. They don't trade off cues or instruments or anything like that. Asked to put a percentage on how much of the finished music is his, Chris said 98%. Invariably, when composers are asked this question, they will say 98%. However, it has been widely confirmed that Chris does indeed orchestrate himself, and one need only hear his music to tell that there's a very individual stamp to the orchestration. (Fun trivia time: Peter Knight was a very talented orchestrator who worked for Trevor Jones and Philippe Sarde before passing away in the '80s. If you listen to some of the Jones and Sarde scores that Knight worked on, like *The Dark Crystal* and *Quest for Fire*, respectively, you'll hear some brilliant orchestrations not found in the post-Knight scores of those composers.)

ANSWERS TO STUFF LAST MONTH

Last month, a number of questions were listed to which I had no clue. Fortunately, several people wrote in with assistance, so here are some answers:

The music in the trailers to *Shining Through*, *A Few Good Men*, and *Swing Kids* among others, is from Randy Edelman's *Come See the Paradise*... the instrument used by Williams in cues like "A Tree for My Bed" in *Jurassic Park* is a celeste... the Mozart music used in *Sunday*, *Bloody Sunday* is the Trio from *Così fan tutte* (thanks go to Gary Teetzel for that info).

Joel Goldsmith called up with the info that he wrote the Hemdale logo music on the *Best of Hemdale* CD, not his dad Jerry. Joel also noted that Christopher Stone scored the Don Bluth laserdisc videogame *Space Ace*.

James Hoy of London, England contributed the following: "The test pressing of *Stranger in Town/The Stranger Returns* must be a bootleg. *Stranger in Town/Un dollari fra i denti* (1966) was composed by Benedetto Ghiglia and released on a single in Japan (HIT 1446), and two slightly different tracks on 'Best of Bloody Westerns' (Seven Seas SW 167-8). There's a nice review of *Stranger Returns* on page 37 of last is-

sue but Gary Radovich forgot to mention the CD has different tracks than the LP." James added the following on a different question: "I believe CAM will issue *Mondo Cane 1 & 2* in their next batch of releases."

Recordman himself, Mike Murray, had the following to contribute: "Kevin Deany asked whether Victor Young wrote 'When I Fall in Love' for the 1957 movie *Istanbul* which Nat King Cole sings, or was it an existing standard tune? Answer: 'When I Fall in Love' (Victor Young, music; Edward Heyman, lyrics) was introduced in the 1952 film *One Minute to Zero* and was first a hit for Doris Day (Columbia 39786) that year. Also a huge hit for The Lettermen in 1961-62."

TV music expert Jon Burlingame had the following about the *Wagon Train* LP: "My LP (Mercury MG 20502) actually does list all the tracks (although not in the correct order as they appear on the record itself). In order (as heard on the record) they are: Side 1: Wagons Ho! No. 2 (theme, Jerome Moross), Jumpin' Jack Rabbit (Johnny Williams), Colleen (Leo Shuken/Jack Hayes), Chuck Wooster (David Buttolph), Sirocco (Laurindo Almeida), My Indian Brother (David Raksin), Vivian (Cyril Mockridge). Side 2: Golden West (Johnny Williams/Frederick Herbert/Stanley Wilson), Tomorrow (Johnny Williams/Frederick Herbert), Share My Fire (Cyril Mockridge), Night Shadows (Roy Webb), Lamento (Stanley Wilson), Closing Theme: Wagons Ho! No. 1 (Jerome Moross). Stanley Wilson conducted the whole thing. All of these scores were taken from second season episodes (1958-1959), although there is some dispute over whether Jerome Moross' theme was originally heard in the fall of 1958 or the fall of 1959." Also: "There is no doubt Elmer Bernstein composed the National Geographic theme. Not only has he confirmed this in an interview with me, but I've seen cue sheets that document it."

Warren M. Sher of Culver City, CA contributed the following: "'O Magnum Mysterium,' used in *Promised Land*, was written by Renaissance composer Palestrina (ca. 1525-1594), performed by King's College Choir, Cambridge, conducted by Philip Ledger, courtesy EMI Records, Ltd... The music for *Years of Lightning, Days of Drums* is by Bruce Herschensohn according to a review in *Variety*. Herschensohn also wrote and directed the film which was completed in April 1964 and released in the U.S. as *John F. Kennedy: Years of Lightning, Days of Drums* (Embassy, 1966)."

Yann Merluzau of the Williams Society wrote in with the following: "In the case of running time for a score in a movie, two of the shortest, as far as I know, are 'night Mother' by David Shire and *Pretty Woman* by James Newton Howard (with the last one, I am not sure that all the score was used in the movie). There are other short scores, like *Beaches* (Delerue) and *Seven Days in May* (Goldsmith)... The only relationship between Tchaikovsky's *Nutcracker* and Williams' *Home Alone* is that the 'Russian Dance: Trepak' was used as temp music for the first film and that 'Holiday Flight' from the first score was used as temp music for the sequel... *Watching You*, scored by Michael Kamen, was a BBC TV series. That's all I know."

This Month's Valiant Questioners:

SH: Steve Hyland, Cupertino, CA
JM: James McLean, Glasgow, Scotland
ST: Stephen Taylor, Mt. Prospect, IL
TW: Tom Wallace, Somersworth, NH

Send your questions in today! (See address, p. 1.)

JOHN DEBNEY

SCORING STEVEN SPIELBERG'S SEAQUEST DSV

Interview by JOE RIXMAN

In an age where music in television is relegated to the back burner by sound effects and needless dialogue, John Debney has pulled out all the stops with his score for the new series *seaQuest DSV* from Steven Spielberg. With an Emmy award for best score to *The Young Riders* and another nomination for best theme to the same series, Debney is well aware of the impact music can have. His fun score to *The Jetsons: The Movie* was largely overlooked, but with the recent *Hocus Pocus* he has found a foothold in the motion picture world. I spoke to John recently about his goals of scoring motion pictures, as well as his recent successes in television. I was pleasantly surprised to find a man not only excited about his newfound success, but about the cutthroat industry he has decided to live in as well. He is, truly, a class act.

Joe Rixman: Tell me the story behind *Hocus Pocus*.

John Debney: It's incredibly complex and an incredible stroke of luck for me. James Horner was originally on the project, but due to the studio's problem with locking down the film, James had prior commitments to other projects that he had to go to.

JR: So he left the film?

JD: Yes. It was a decision that was agreed to by both parties. After he left, there was a lot of back room stuff that went on.

JR: Could you elaborate?

JD: Well, my agents, Mike Gorfaine and Sam Schwartz were terrific. I can't say enough about them. They were constantly on the phone to Disney trying to convince them to hire me. Kenny Ortega, the director of the film, wanted me. David Kirschner, the executive producer and Ralph Winter, the producer, wanted me and fought for me as well. And James Horner called at the eleventh hour to put in a good word for me. Everyone was terrific.

JR: So, you were signed for the film. How long did you have to compose the score?

JD: Three weeks.

JR: Three weeks? That's amazing. Even more so considering the scope of the music.

JD: It's a good thing I write fast. Still, we pulled all-nighters a couple of times. I had three amazingly talented orchestrators helping me out. My head orchestrator, Brad Dechter, was brilliant. So were Don Davis and Frank Bennett. We had so much fun with this score.



JR: As far as I'm concerned, it gets my vote as best score this year.

JD: Thanks. I appreciate it.

JR: Will there be a release of the soundtrack?

JD: Not at this point. The re-use fees are astronomical. Something like \$60,000 or some ungodly sum like that. Plus, I think Disney wanted something in addition, which is a normal thing.

JR: How about going somewhere where there aren't any re-use fees?

JD: I've got three kids. I want to stay here. There was never a questions with *Hocus Pocus*. We had to do it here. We have the best musicians for this type of score here and it's sort of a luxury dealing with this orchestra, really. There are plenty of places to do recordings. I've done things in Ireland, I've done a couple of things in Dublin and I've liked them a lot, but... you know, there's good and bad. The travel factor's a drag, but a lot of people do it.

JR: For those readers who aren't sure exactly what re-use fees are, could you let them know?

JD: Absolutely. It's very simple. When you record in LA, or in a union setting, those musicians get paid union wages. Every member of the orchestra is paid to put the composer's music onto the film. If the music is placed onto another medium, like CDs or tapes, something that's not for the film, then they get paid again and I believe that they should. It's some percentage of what they made or something to that effect. With a ninety-five piece orchestra, you can imagine the cost. I think it's rather a shame that so many soundtracks come out today not based on the merits of the music. It's solely economic. And I understand that everybody wants to

make a dollar, but it's rather a shame. I know what I've done on *Hocus Pocus* and I feel real good about it. I also know what's out there in the market-place right now and I think my score compares very favorably with a lot of these other scores. You have to look at this kind of thing very objectively, and I don't say this out of any kind of ego. I just pride myself on knowing what my strengths and weaknesses are. I really put my heart and my soul into this thing and I think it's a very, very good score.

JR: What do you personally like to listen to?

JD: Well, coming from a classical background, I have to say that I really like Ravel. He does wonders with an orchestra, different instruments, colors and all. Of course, I love to listen to the A-list film composers, Goldsmith, Williams, Horner, Alan Silvestri.

JR: There's been a lot of James Horner bashing going around lately. Why do you suppose that is?

JD: I couldn't tell you. James is really great. He's one of my favorites.

JR: People say he's repetitive, but I think his music fits the films perfectly. I mean, when you're composing for a film, you don't think about how the music will sound on a CD, you think about how it will work in context with the film.

JD: You're absolutely right. You'll get no argument from me. I've heard he's done like fourteen films already this year. I think maybe people are just reacting to that. You can't go and compare one film to another. All of it is James' work and it's wonderful work! I think the bashing is really unfair.

JR: What happens when, say, a composer writes a beautiful score to

a film, but the director or the producer or whoever doesn't like it and the composer is fired?

JD: It happens all the time. It'll happen to me and I'm sure it's happened to a lot of other guys. I think you just have to be ready for it. Where I've seen it happen the most is where there's a battle going. When the director really wanted X and the producer had a little more pull and they hired Y and the director who always wanted X is never going to like Y and he's going to do everything he can to get Y's music dropped.

JR: What about temp-tracks. Did *Hocus Pocus* have a temp-track on it?

JD: Yes, it did, and I might add a really good one. It helped me a lot. I don't think I'm alone in this, I think a good temp-track is great, if a temp-track is right for the film, if I go in and I'm looking at something and go, "Wow! That's really cool!" *Hocus* was temped with a lot of John Williams' *Witches of Eastwick*. It's absolutely brilliant, but don't let me go off on that tangent. What I felt was, I don't want to copy that, but, you know, turn it on its ear and give it a little *Pee Wee's Big Adventure*, just kinda like turn it and make it funnier, a little wacky. It was a great temp-track.

But then, you know, there are bad temp-tracks out there too and I've had an experience recently with bad temp-tracks. You don't want to make a big deal out of it though. It's dangerous.

JR: Earlier, you mentioned Don Davis as one of your orchestrators. That brings me to my next topic. I'm sure you've heard all about the ruckus surrounding Don's music for *Star Trek: The Next Generation*. Can you give us any insights as to what really happened?

JD: Oh, yeah, I've heard of it. I think a lot of it has been blown completely out of proportion. I watched the show and loved the music. There were parts of it where I could see Rick Berman wanting to make changes. If they had given him a second chance, I'm sure he could come up with exactly what they wanted. What people have to realize is this: Plain and simple, we're hired hands. It's our job to give the producers what they want, bottom line, and in the meantime trying to keep our own integrity. I don't think either Dennis [McCarthy] or Jay [Chattaway] have had a problem with that. I have the utmost respect for both of them. Dennis and I are good friends, and,

while I don't know Jay, I think I can say that they are both proud of their work on the series. Dennis is brilliant!

JR: Have you run into any similar problems working on Star Trek: Deep Space Nine?

JD: Not at all. My two episodes, "The Nagus" and "Progress," were completely different. "The Nagus" was just a silly show and I tried to write a score that highlighted the humor. "Progress" was much more dramatic. Nana Visitor [Major Kira] and Brian Keith turned in spectacular performances and it made my job real easy.

JR: Do you expect to return to the show?

JD: Yeah. I'd love to work with them again. I'm really impressed by the hands-on attitude of the producers, and I mean that in the best way. They know exactly what they want and give you very specific guidelines to follow.

JR: And now you have a new series.

JD: Yes, *seaQuest DSV* for Steven Spielberg. It's a completely different atmosphere. I was given almost complete control over what I wanted to write musically. I had done some other things for Steven and I heard that he actually recommended me for the job, for which I'm grateful. I've been given a great chance to show a lot of people what I can do.

JR: Listening to it, it does have that "other-worldly" sound to it.

JD: Well, good! That's what I'm trying to do. Again, it's a new show and I'm still trying to feel my way around. It's a fun show. Hopefully, it'll do really well.

JR: Well, Spielberg's got the magic touch. Did you get to work with him at all on *Amazing Stories*?

JD: No, I didn't. That was a little before my time. The first thing I did for Steven was *Class of '61* which I did last year. It was a civil war drama. Actually, it was a two-hour television pilot. I thought it turned out wonderfully. So did a lot of people, but, for some reason, the network passed on it.

JR: I never even heard of it.

JD: Yeah. It came and went. They burned it off. But, it was a really good show. And, interestingly enough, I have yet to meet Steven and I'm looking forward to it. He does give certain directives. There's a show coming up where he mentioned I might want to consider a Georges Delerue type of thing. It's a very emotional thing. I've been told that, based on my work on *Class of '61*, he wanted me to do *seaQuest*.

JR: What do you see yourself doing in the future?

JD: I'm doing a film for Disney, a sequel to *White Fang* called *Mist of the White Wolf*. I'll keep doing *seaQuest*, as many as I can and hopefully get a few more films under my belt this year. I wrote a theme for the TV series called *Sisters*. Apparently, this is like their third season, and they have never had a theme. So, they asked me to write one and I think it turned out pretty well.

JR: Is there any specific genre of film you would like to do? I mean, you've pretty much run the gamut on television, what with a western, space fantasy, inner-space fantasy, civil war drama.

JD: I love writing melodies. I love writing memorable and emotional music. In my heart, I'm not really into big, bombastic stuff, even though I like to write it and certainly *Hocus* had some of that. But, give me a love story. You know what would be a dream movie for me? Like what James did on *Field of Dreams*. First of all, it's one of my favorite movies and then, what he did with it was brilliant. It's one of my favorite Horner scores. It's just brilliantly simple. Light strings, it's very evocative.

I like the Alan Menken, Disney thing. I would love to do one of those films. I've done a lot of animation. *Tiny Toons*, with Bruce Broughton, *The Jetsons*.

JR: Would you like to work with Don Bluth?

JD: Yeah. I think Robert Folk's done some wonderful things for him, and James has done a couple of them. Robert Folk's great. Another guy that's underrated, that's just my opinion. You know, he does a lot of work.

JR: Toy Soldiers was great, as was Beastmaster II, which leads me to another topic of discussion: What happens when you come across a film that you really don't like...

JD: A film that I'm gonna do?

JR: Yeah, and it just doesn't grab you.

JD: Wow! What an enviable position. I tell you, any film that I'm offered, I love. I'm not at that point in my career yet. Somewhere down the line, knock on wood, if it's something I don't like, I suppose I could pass on the project. I don't know. It's not in my nature yet. I guess I'm just easy to please. When I go in to see something, when the lights

go down, I'm not the best judge. I'm basically pretty much of a positive thinking person and I must say that I've been in situations where I've looked at a finished film that I had luckily passed on, not because I didn't want to do it, but for other reasons, like the budget wasn't right. That's where the agents come in. I think my two are the best.

JR: They've certainly kept you busy!

JD: Yeah, and I'm not trying to pull anyone's chain or anything but, I would never have gotten *Hocus Pocus* without Mike and Sam's help. They went to bat for me in a way that they don't do all the time. There was a situation that was occurring... suffice it to say, they just made this thing happen. A lot of people ask me, well, how did I get it? There was just so much to it.

JR: What's next?

JD: I did a medium-budget film, about \$20 million or so, called *The Gunman*, coming out in November. And there's *Mist*, which was a mutual thing. Disney wanted me and I wanted to do it, but there's still the audition thing, you know? I had to offer some of my music to them, let them listen to it and let them make up their minds. There are a few other things that are a little too early to talk about right now.

JR: What personal goals do you have for the future?

JD: I'd like to be nominated one day for an Oscar.

JR: Well, best of luck to you. I hope other people are lucky enough to listen to your music. I know I've enjoyed it tremendously.

JD: Thanks a lot. I really appreciate it.

RICHARD KRAFT & NICK REDMAN

AGENT AND PRODUCER SHED MORE LIGHT ON THINGS YOU KNOW BUT HAVEN'T REALIZED YET Part Two of Lots

O hear ye soundtrack collectors! Prepare to have informed insider opinions thrust upon thy narrow interests. That's right, here's part two of a very lengthy interview with film composer agent Richard Kraft and soundtrack album producer Nick Redman, conducted (or rather, observed) by myself back in May. Last issue, Richard and Nick discussed the state of current films and film music (or lack thereof), and were just beginning to discuss soundtrack album producing and collecting. Here, they pick up on those topics, and throw a convincing (and to some, blasphemous) spin on the current debate of short vs. long CDs. Once again, I thank both Richard and Nick for their time with this interview. While some will no doubt disagree with their opinions, their perspectives have been developed over many years dealing with people in the business and with collectors, and should carry weight even with the dissenters. -LK

Nick: Do you think any soundtrack albums have hurt any of your composers?

Richard: Their existence?

Nick: Yes. Are any soundtracks bad commercials as well as good ones?

Richard: The people I'm selling to, they don't buy them, so I don't care. There are some that you'd like to be able to sweep under the carpet, but they tend to sweep themselves under the carpet. The shelf-life of soundtracks is getting increasingly short, which is another change. There used to be so few soundtracks that you would go to the soundtrack bin of any record store, they all basically had the same records. But now there's five soundtracks released every week, and record stores are getting to be more boutique, Music-Plus type stores that only carry the top forty titles, and the soundtrack bin is very small. So the rotation of what goes in that bin is fast. *Dirty Dancing* will still be in every record bin. But whatever those 100 score albums are that came out during the two years of *Dirty Dancing*, they're history. I was thinking the other day of some records I produced that I can't imagine a copy being still around. Like *Eight Men Out*. If my mission in life was to find a copy of *Eight Men Out*, where would one turn?

Lukas: Varèse's warehouse?

Richard: Right, or melted down. But the reason Varèse stayed in business when everyone else

went bankrupt is that Varèse's philosophy was press 'em, press very few, sell out, and if there's enough demand, make more. It's the exact opposite philosophy of a major label that wants as many copies of the new Madonna record out in stores as possible, so people see them and buy them. The kind of people who buy Varèse records are going to go looking for them. Let's find out how many people really want this, and if they want more, we'll make more. So with a few exceptions, we were never inundated with returned records. There are some titles that there are probably only some five hundred copies in existence. Not that I think people will care if there are only five hundred copies of *Firewalker*. I mean, there are only five hundred of those.

Nick: 499 of them are in Varèse's warehouse.

Richard: Yeah, I have one. But that is a big change—everything exists. I like it because I use them as selling tools, it's far nicer than a tape. You put out *Bingo* on Bay Cities, and Richard Gibbs has gotten many jobs based on sending out the CD of *Bingo*, a movie that played in theaters for about half an hour, as it's a nice record to listen to. I'm sure you ate it.

Nick: We had *Bingo* for breakfast, lunch, and dinner. But I don't regret doing it. What is the best application of a soundtrack album, other than to give the film music fan and collector anything he wants? What's the best application?

Richard [laughs]: In a... humanitarian sense? Or a commercial sense?

Nick: Well, both.

Richard: Well, I think there was an interesting question in your latest issue [#33, May], which was someone asking how many collectors are there anyway, which was certainly a question I asked myself when I was at Varese. Just of people who joined the Varese CD Club, meaning they sent in a post-card saying I want to know about this, I'd say there maybe 4000 people. And let's put it this way, not one person I'm friends with who owns a decent number of soundtracks sent in a post-card. So of people who would send in post-cards there are 4000. Of people who if you went to their house probably had 20 or 30 soundtracks, I think there's an untold number, but they wouldn't call themselves collectors. Each year, they'll buy one or two soundtrack albums. That's the market that collectors least understand, and they're the people who really enable soundtracks to exist. When I was at Varese, the most successful albums we ever did were *Man from Snowy River*, *The Emerald Forest*, and *Witness*, certainly not the three I thought they would have been. But people who live somewhere between Los Angeles and New York loved *Man from Snowy River*. Movies where people shut up for extended periods of time like *Witness*, when they're building the barn, sell records. In *Out of Africa*, they go on an airplane and shut up and listen to the music. In *Dances with Wolves*, they shut up for a lot of that movie and gorgeous music plays. The people who don't send in post-cards, that's when they buy soundtracks. It's the only contemporary symphonic music being written that an average person who doesn't go to new music concerts at universities ever would be exposed to. And most people like having an occasional, orchestral piece in their record collection, and where else besides seeing *Last of the Mohicans* are they going to be exposed to it? I still buy almost every soundtrack just to keep abreast of what's going on, but the number of soundtracks I listen to more than once in a given year is probably down to five. And it's a good year if there are five.

Lukas: Well, I've been getting stacks and stacks of discs for review, which is great, like free drugs, but it's like, "Oh, god, this one's 70 minutes, when am I going to listen to this one?"

Richard: Oh, that's my pet peeve! If I have to read one more letter bitching about running times... no one buys a book and says there aren't enough pages. A book can be a hundred pages or 1500 pages, and the correct length is that it should be as long as the story. Just because a CD has the capacity to hold 75 minutes of music is the worst thing that ever happened to soundtracks. Most scores should run about 30 minutes on a record. Most film scores do not have more than 30 minutes of listenable-away-from-the-movie music. Now if the purpose of an album is to be an archive, a storehouse of all music in a film, and then the listener can program and assemble their own record, that's one concept. But there are very few listenable 70 minute CDs.

Lukas: There are some scores that definitely need that length.

Richard: What?

Lukas: The Empire Strikes Back.

Richard: Okay, I agree. Once in a blue moon. And, I'll even disagree. I would argue that min-

utes 50 through 65 of *The Empire Strikes Back* are not as good as minutes 1 through 15. I miss LPs because they forced scores to be about 15 minutes per side, and there was also a theatrical aspect. You started with a piece of music, you ended with side 1 with something that was compelling to make you listen to side 2, side 2 always started off with a bang, and then you'd end. There was a drama, there was a program. My brain wanders on every CD nowadays, I don't know where the hell I am on the thing.

Nick: There's something to be said for brevity. It always used to be that you'd play side 1, then you'd play side 2, and then you'd immediately play side 1 again. That was always the way for records of 30-35 minutes duration. For a 75 minute CD, you'll be lucky if (a) you ever get through it, and (b) you'll ever play it again.

Richard: And this is blasphemy we're speaking. I do understand that archive aspect of it—let me have everything and I'll decide what to listen to—but that's not what a record's supposed to be. It's supposed to be an entertaining experience to listen to. My favorite soundtracks, I can remember exactly which cue goes into which cue, and how the record builds, and here I am getting misty-eyed again. A record like *The Dove*, or *The Blue Lagoon*, I always loved those records, just the way they played. I get these CDs now, and I am so bored. First of all, as we said, most of the music isn't even worth listening to at 3 minutes. My ultimate blasphemous statement is that I think 15 minutes is about it for most film scores. Records that have one score on one side and one score on the other side, there's the old line, they always leave you wanting more. You always thought, when you had a 15 minute score, boy, there must be a lot of good stuff waiting. I'm curious that you just did *The Day the Earth Stood Still*. Without shooting yourself in the foot, there is a suite of that on a Herrmann disc that's about ten minutes. Do we need to hear more than those ten minutes?

Nick: Of course, do we need to hear more than those ten minutes musically is a very subjective question. I think the idea of hearing the original tracks in the way they were presented in the film, there is an argument there for an archival standpoint, and also there's the fact that you get to hear where Herrmann was going with the score. Because when Herrmann was doing this score, as you well know, the cues were also expository and a part of the narrative, they weren't just happening while the film was going on. And therefore you hear from beginning to end a fully resolved and rounded score that is brief, 36 minutes, and that is every note of music that was written for the film.

Richard: And that's one of the few scores that should be archived because it's so brilliant and ground-breaking, but the distance between *The Day the Earth Stood Still* and current releases... I think if there's a nagging desire to fill up a disc with 75 minutes of music, stick something else on it.

Lukas: Well, to play devil's advocate, if you see *Total Recall* and hear a really incredible 30 second cue not on the album, and you'd love to hear away from sound effects, you can just have it, because you're Jerry's agent. But for someone in *Wherever, Oklahoma*, to get that album and find that really cool 30 seconds is not on there when it could be is kind of a disappointment.

Richard: The truck music from *Close Encounters* is a great example. The loading-up-the-truck music is a great piece I've always loved that's not on the album. It's this heroic march, and it's about 30 seconds. I hate to be blasphemous, but my life will continue if I don't have a recording of that 30 seconds.

Nick: A particularly important thing, too, is that outside of the unspecified number of people who live for film music and for whom film music is extremely, some would say, inordinately important, it requires a lot of work to listen to a double album. In the old days, when you had a two record set, that required actually sitting down, going through side one and side two, and then venturing forward into the territory of side three and four.

Richard: And they always put side one and four on one record!

Nick: I know, I never understood that.

Richard: It was for when you stacked records which made it really insidious.

Nick: I never had a stack machine. But now, the average CD is 60 minutes, and I'm not referring just to soundtracks, if you bought the Robert Plant CD this week, it's 60 minutes long. 60 minutes is three generous sides. Three quarters of a double album, so therefore, your attention span, your desire to work for that music, is increased by a full 33 percent. When you have a long CD of upwards of 35 or even 40 cues that may be 30 or 40 seconds in length each, this has no narrative stability. It has no way for you to logically, musically, understandably, get from one section to another in any kind of cohesive form. Your need to work harder for that CD becomes greatly exaggerated, and your chances of not making it through the entire thing go up enormously.

Richard: The Beatles' first albums were collections of very short songs. They finally, artistically got to a point with the White album that warranted having two records. But they shouldn't have had two records of everything they put out earlier in their career. [Ed's note: The Beatles are a famous '60s English rock group.] There are so few things that are worth hearing for 75 minutes. It's mind-boggling to think that a classical composer writing a symphony would spend months or years writing something that runs 40 minutes. A film composer is cranking this stuff out in four weeks. There isn't 75 minutes of inspiration and music worth listening to apart from the movie. It just can't happen each and every time. Maybe once in a while you write your masterwork, your *Superman*, that warrants hearing a lot more of it. And film music by nature is repetitious music. You can't have 75 minutes of new musical ideas, or it's the worst score ever written. Film music is simplistic music, it is meant to be heard subliminally. No one is sitting in the theater and listening to the music. The only way it's going to work on a subliminal level is to strip it away of the challenging aspects of music. And that's why the best film composers and the best film scores are ones that just hit you in the heart. You hear the theme to *Midnight Cowboy*, certainly not the most dazzling piece of musical construction, it is the perfect piece of film music. That harmonica comes in and plays those notes, and it summarizes the entire spirit of that movie. That's what great film music is about. A lot of it is salesmanship, the ability in three minutes to compress the main title, that tells you what you're in store for. It is a weird form of music to be writing. Simplistic sounds condescending, but let's use the word direct. You can't keep up 75 minutes of that kind of music and have it be interesting. The cream of a soundtrack works best.

Lukas: I will say that with *Lord of the Rings*, I start with "Helm's Deep" and play it to the end.

Richard: If *Lord of the Rings* was a 15 minute score I'd be under the impression it's a masterpiece, and spend the rest of my life talking about

how I wish it was a longer record. But actually having to deal with the fact that there is one... Long CDs are warranted only in the sense that everything has to exist so we can build up libraries and document the existence of every note of music, but their entertainment level is out the window. There are scores I like that I hate the records. You know what I mean?



Nick: Yes, I do. And I'm going to quote *The Russia House* for example, because that is a very good score, but the CD is killing, it just kills you.

Richard: And I take responsibility, I am to blame for *The Russia House* CD, and know the error of my ways. I thought, I love this score, and we can stick tons of it on the record, let's do it. And it dilutes it. *The Russia House* theme isn't as good the fifth variation. That could have been one of Jerry's best 30 minute records. *Under Fire* is just the right length. You don't sit there getting tired of it. Anyway, now we've belabored the point that records are too long.

Nick: We've belabored many things. What else can we belabor?

Lukas: Will the composers ever have a union?

Richard: No. And this is a big misconception I read about in your issue. They once had a union. It was a guild. First of all, technically they're not allowed to have a union, it's something having to do with them being independent contractors and working at home. I'm confused, because that's what screenwriters do. But there is a legal reason. Second of all, the only issue a union could deal with is the minimum amount a composer would be paid to do a movie. And all composers who do major studio movies get paid far beyond what any union could entitle them to. In terms of creative and work conditions, it will never happen. There's no way a composer can tell a film, "You think you're releasing *Jurassic Park* on June 11th, but I need ten weeks to write this score, so could you please hold up the release?" By the way, another reason film music sucks—film scores used to be written in ten weeks. Now they're written in four weeks, and one fifth of all movies are rescored. It didn't used to be that way.

Nick: That's an interesting subject which we could get into. Why, today, are one in five scores being tossed?

Richard: The same answer as the very first question: who's in charge? The director. I'm not putting the directors down, because if I was a director I'd have the same problem. If the only area of expertise I had was film music, and I was hiring an editor or cinematographer or costume people or set decorator, I wouldn't know what the hell I was doing. I know the names of maybe

four cinematographers, whose names I've consistently seen on really great movies and remember their work as stunning. My conception of a really well-shot movie is *Lawrence of Arabia*, where there's great scenery, but not all movies should be shot that way. That's like saying the only good film music is *Lawrence of Arabia*, a big, flamboyant score, but for *Scent of a Woman*, it isn't great. How would I know what cinematographer to hire for *Scent of a Woman*? How would we tell the cinematographer what we wanted the movie to look like? So we end up hiring a cinematographer usually for the wrong reason, because I just saw a movie he did and it made a lot of money. With composers, you don't know how to communicate with them. The second they write a note of music you don't like, or you preview the movie with the music and the test scores don't go up, you don't know how to work with the composer to get a better score. *Basic Instinct* was not Jerry Goldsmith's first stab at that score. He worked with Paul Verhoeven for weeks, doing the same scenes, trying different things. The theme to *Basic Instinct* is a minor theme he wrote for an unimportant scene in the movie, and Paul Verhoeven said "That would be really good in this other spot." And because Paul Verhoeven is a true artist, who knows how to work with Goldsmith, and they had a relationship, Jerry didn't feel he was about to get fired every day. And even though the first two or three stabs weren't right, Jerry didn't feel, "It's all over." But I guarantee you if it was most directors, the easiest thing to do would be, "Next." And that's what they do. Because no one has any confidence in composers or knows how to work with them, the easiest thing to do is bring out the checkbook and hire someone else.

Nick: Do you think that a rescore has a negative impact on a composer, and I don't mean his own psychology about having something thrown out, but let's say two or three hundred thousand dollars has been spent on a score, and it has been tossed and replaced by a score that has cost about the same amount of money, doubling the music budget, does it have any kind of difficulties for the composer?

Richard: I see it go in all directions. *Chinatown* is a re-score, and it was written in ten days. There's a case where it worked out really well. I think sometimes the advantage of a re-score is they figure out what they didn't want the first time, and when the second composer shows up they know what to tell him and how to direct him. So there have been some decent re-scores. But I used to keep in my computer and I just gave up because it was getting to be a full time job, a list of every score that was ever thrown out, and the box office of how successful the movie ultimately became, and with maybe a dozen variations, the exceptions of 2001 or something like that, almost all re-scores are to unsuccessful movies. It is the last act of a desperate man. Look at the most famous scores that have been thrown out, and the ultimate success of the movie, and there is nothing but failures, with the exception of *The Exorcist*, maybe a dozen others. Just look at Elmer Bernstein for a moment. *A River Runs Through It* is the exception. Then you have *Stars and Bars*, *Casey's Shadow*, *Natty Gann*, *Jimmy Reardon*... I mean, do you even know there is a movie called *Jimmy Reardon*?

Lukas: What?

Richard: I rest my case. So let's spend money to have Bill Conti re-score *Jimmy Reardon*. If they had spent the money they spent re-scoring the movie on bribing people to go see the movie, it might have been more successful. Do you

think it mattered whether *Stars and Bars* got rescored? Take Jerry Goldsmith on *Gladiator*, *Public Eye*, *Legend*, and *Alien Nation*. These are not exactly breathtakingly successful movies. It doesn't matter. It's just, what else are you going to do? You can't reshoot the movie, you can't re-cut the movie, you've already re-edited the movie.

Nick: If a composer has had a score tossed out, is that held against him?

Richard: It used to be, because maybe two scores got thrown out a year. Now, it's assumed you've had a bunch of scores thrown out. Marc Shaiman had a score thrown out of *Honeymoon in Vegas*, and we were thinking of taking out an ad in *Variety* with Marc saying, "I popped my cherry," like he's lost his virginity! It means nothing. The same week that Castle Rock threw out his score to *Honeymoon in Vegas*, they made a deal with me for him to do *A Few Good Men* or something. It used to be nobody would spend the money to throw out a score, it was always cheaper to keep the composer and have him re-write some stuff. But now, no one's got the time to let somebody re-write a score. I just had a composer have a score thrown out because the star of the movie's boyfriend was friends with another composer. The star's boyfriend said unless you use this other composer, I'm going to have my girlfriend not do any publicity for your movie. It so transcends logic most of the time. It also annoys me. I sit here arguing over how much a composer should be paid, and we argue in ten thousand dollar increments. What I want to get paid and what they end up paying is ten, maybe twenty thousand dollars apart. And I always hear a hard luck story how they don't have any money. But I know the second one of my clients makes a wrong turn—"Next!" They'll spend another six hundred thousand dollars to replace it. The average film score costs about six hundred thousand dollars, between paying the composer and paying the musicians. But when I last kept track of scores being thrown out, about six months ago, in the last 18 months, about 45 scores had been thrown out. It's mind-boggling.

Lukas: And *Honeymoon in Vegas* proves your theory about re-scores.

Richard: Right. Another pet peeve, in an article I was going to write once—I used to make lots of lists before I had a real job—how many movies end with this same scene: The bad guy and the good guy, and usually a woman, go up a structure of quite a bit of height, and have a fight, and the bad guy tumbles out of the high structure. I made a list of about 30 movies with this ending. *Batman*, *Darkman*, *Final Analysis*, all these movies, they don't know how to end them. And they all have the same cue! Danny Elfman in particular has done about four movies with that ending, and he always names the cue "Final Confrontation" as a joke, because they're all the same scene. And, he scores the tumbling identically. One time he inverted the notes, on *Dick Tracy*, instead of spinning down, he spun them up. Because it's all the same ending, there's no surprise. Someone called me up offering Danny a movie. And Danny and I just had this discussion of how all movies have the same ending, and I said, "Just out of curiosity, how does your movie end?" And it was at a construction site, some high rise, they said, "We have a very exciting fight, and the bad guy falls down." And I said, umm, he's not going to do it. Sight unseen. It was just inconceivable he could work up the energy to write one more "Final Confrontation."

To Be Continued...

Letters in response to any of the arguments made here are welcome for the "Mail Bag" section.

SCORE

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RATINGS:

- 1: Absolutely Unredeemable
- 2: Below Average, Poor
- 3: Average, Good
- 4: Excellent
- 5: Classic, Absolutely Flawless

NEW RELEASES

The Fugitive • JAMES NEWTON HOWARD. Elektra CD, Cassette (9 61592-2). 11 tracks - 41:40 • Harrison Ford is "The Fugitive" and James Newton Howard is the composer. Since his Academy Award nomination for *The Prince of Tides*, Howard has been a very busy man, turning out effective scores for some really good films. *Falling Down*, *Alive*, and *Dave* were all complemented with outstanding music. (*Diggstown* was a terrible movie but I liked the score anyway!) *The Fugitive* is no exception with a score that seems to be a mixture of 1960's TV show and 1990's action movie. The score is orchestral with a sort of kinetic rock beat behind it to give it a contemporary feeling. This proves to be an effective mixture with blasting horns, pounding percussion and a pulsing beat in the background combined to give the listener that sense of the chase. The quieter moments are effective as well, conveying the tenseness of Ford's character, Dr. Richard Kimble. I really couldn't discern the complexities of the music in the film; it was only when I bought the CD that I noticed the finer details of this well-crafted score. In terms of its effectiveness in the film, it does exactly what it is expected to do: provide a background sound for the action on screen. It certainly never gets in the way of the action; it augments it. Wayne Shorter is featured as the sax soloist in the cue "The Fugitive Theme." A very good score to a very good action film. 4 -Todd Smith

Poltergeist II • JERRY GOLDSMITH. Intrada Ltd. edition CD (VJF 5002D). 13 tracks - 53:32 • In view of the disappointing creative lull which has settled over Jerry Goldsmith's recent output, reissues of his older work are needed now more than ever. Intrada has triumphed once again with a reissue, or rather a restoration of *Poltergeist II* which rectifies Goldsmith's countless blunders in producing the original album. The new CD boasts a running time nearly twice that of the original release, as well as a superior mix, with the chorus more audible in "Reaching Out" and that silly telephone ringing removed from "Late Call." Also welcome is the end title, "Carol Anne's Theme," here embellished by synthesizers (but sans that annoying laughing heard in the first *Poltergeist*). This restoration ultimately reveals a score far more colorful and multi-faceted than that of the first film, at which the original *Poltergeist II* album only tantalizingly hinted. It features an imaginative pallet of styles, from orchestral Americana to creepy electronic to thunderous *Omen*-like choral passages. Doug Fake is certainly a saint in view of the financial martyrdom he endures in the service of preserving scores in more complete form, and it is nice to see that other labels have followed suit. The release date of this CD was also nicely timed—it will really add atmosphere to my Halloween! 4 -Lucy Shapiro

Sean Adams concurred about this new *Poltergeist II* CD, noting "Goldsmith does lay on the electronic effects quite heavily, yet he uses them so skillfully as part of the orchestra they never become annoying. Performance and recording are first rate, making this one score no Goldsmith collector should be without." This is a limited edition available directly from Intrada and soundtrack specialty dealers; see addresses, p. 2. -LK

Best of the Best 2 • DAVID MICHAEL FRANK. edel America CD (EDS 5401-2). 20 tracks - 57:41 • The first release from the new American division of Germany's edel Records is an exciting synth and orchestral score from the composer of three of Steven Seagal's films. Frank's music for this tale of modern day gladiators combines a rock-driven style for the action cues and some wonderfully melodic motifs for the more personal and emotional sequences. Despite the orchestra's small size, Frank makes good use of his instruments through careful orchestrations and creative synth overlays. The film score fills the first 29 minutes of the album's running time, and the other half features six songs, three of which were co-written by Frank, including the title song, "(To Be) The Best of the Best." The packaging, designed by GNP/Crescendo's Mark Banning, is smart and crisp and the sound mastering is crystal clear. 3 -David Hirsch

Jason Goes to Hell: The Final Friday • HARRY MANFREDINI. edel America CD (EDS 5405-2). 17 tracks - 53:04 • For 13 years, our hockey-masked hero has been slicing and dicing his way through the popular low-budget *Friday* the 13th film series and composer Harry Manfredini has been there to score most of them. Here, in the ninth and last installment (we've heard that before), the composer returns to the happy hacking grounds. No surprises here—the series really doesn't require anything special, though Manfredini manages to create several intriguing effects with his synthesizers, most notably the choral rifts beyond the two note motif for the title character. The mastering is crystal clear, but this tends to reveal the small size of the ensemble. At just over 50 minutes, the music is disappointingly repetitious. There are a few melodic cues, such as "Backroom Baby," but these are overshadowed by too many of the standard horror film creep and chase devices. As a sampling of the genre and of this series, many will find this album a worthwhile item. As pure entertainment, however, it runs twice as long as it should. 2 -David Hirsch

Allan Quatermain and the Lost City of Gold • MICHAEL LINN. Silva Screen CD (SIL 1528-2). 12 tracks - 79:06 • For those who have *King Solomon's Mines* and can't live without the sequel score, you may want to seek out this album which contains 30 minutes of Linn's music for the follow-up, divided into 4 tracks. Despite a poor rendition of Goldsmith's theme, Linn's motifs for *Quatermain* are quite good and make up an entertaining suite. The bulk of the album, however, is made up an eclectic mix of suites from four other Cannon film scores. Nicola Piovani provides a nice 22 minute classical-style suite from *Manifesto*, a 1988 film based loosely on an Emile Zola story; the ever-pleasing Basil Poledouris is featured in an 11 1/2 minute suite from the 1984 comedy *Making the Grade*; and Dana Kaproff performs 7 minutes from his average sounding synth score for *Doin' Time on Planet Earth*. Rounding off the anthology is a dull 9 minutes from Dov Seltzer's work for Lou Ferrigno's sword and sandal "epic" *The Seven Magnificent Gladiators*. The sound is acceptable, though the selections may not hold your interest, especially since three of the films are rarely seen. My interest in obtaining the album didn't exceed *Quatermain* or *Making the Grade* and remained so even after listening. Liner notes are sadly nonexistent which gives one a sense that there was a real lack of interest here on the production side, too. 2 1/2 -David Hirsch

Needful Things • PATRICK DOYLE. Varese Sarabande CD (VSD-5438). 17 tracks - 60:19 • One of the things that I particularly enjoy about Patrick Doyle's film scores is that he constantly puts out original work with a definitive style. He also tends to write "classy" music that adds tremendously to the film that he is scoring as evidenced with the terrific scores to *Henry V* and *Dead Again*. Doyle seems to have composed another successful score in this film adaptation of Stephen King's *Needful Things*. The opening track is worth the purchase of the disc alone and can best be described as a combination of *Dead Again* and *The Final Conflict*. "The Arrival" is a propulsive track with an augmented choir brooding Latin passages to great effect. Other portions of the disc offer the same, rich, menacing sound. "Racing Towards Apple Throwing Time," "The Devil's Here," and "Just Blow Them Away" offer the same energy. As with other scores, Doyle also expresses a lyrical side to his composing skills, lightening the mood with a music box theme that is used to varying degrees throughout the course of the disc. Two classical pieces are added: "Ave Maria" by Schubert and "Peer Gynt: Hall of the Mountain King" by Grieg. Liner notes by Doyle and director Fraser Heston are a plus and add insight to this great score (yes, this is Varese). By the way, after listening to "Nettie Finds Her Dog," you can pretty much guess their fate. 4 -Todd Smith

Michael Jason Schiff also contributed a positive review of this score, noting it was his second favorite of the year behind *Jurassic Park*, and that "Patrick Doyle's brilliant music is dark and mystifying in one track and then cute and charming the next." It's a keeper. -LK

Ren & Stimpy: You Eediot! • VARIOUS EEDIOTS. Nickelodeon/Sony Wonder/Epic CD (LK 57400). 21 tracks - 45:03 • People will buy anything, even that fool, Stimpy. Do you know that eediot has forced me to listen to this stoopid record 34 times in the last 24 hours! Eet is not I who are crazy, eet is him! Eet's not enough I've had to listen 34 times to the "Muddy Mudskipper" theme, "Don't Wiz on the Electric Fence," the "Royal Canadian Kilted Yaksman" anthem, or even that accursed "Happy, Happy, Joy, Joy" song. No! I have been forced to listen to Billy West do uneven impersonations of John Kric..., ah, Krac..., Kroc, aw heck, you know, the guy who left us to die in re-run hell. There are even lyrics for all you eediots who want to sing along. Fools! Never mind, Stimpy, that fat blotted eediot is playing eet again! Wait, he's singing about my new pectoral implants. Aw, pal, that's really nice (sniff!). I guess eet isn't so bad after all. 3 1/2 -Ren Hoek

Hey, kids, Stimpy here! My pal Ren forgot to tell you that you may not be able to find this album in the soundtrack sections. Some stores have it in the children's section and others have it under comedy! So look real hard 'cause it's got all our favorite songs. Joy! -Stimpy

NEW FROM LABEL 'X': THE CINEMA MAESTRO SERIES

by LUKAS 'Y' and ROSS 'Z'

Label 'X' is one of several labels of John Lasher's Fifth Continent corporation in Australia. (Other labels include Southern Cross, Entr'acte, and Preamble; the limited edition label SCSE is distributed by Fifth Continent as well.) There have been a number of mysterious re-issues and phantom non-releases from Fifth Continent over the years, but there's no denying they've done some fantastic projects. Now comes the Cinema Maestro series, and it gives collectors a lot to be thankful for. Discs in this series come in "Digipak" packaging, which means there's no jewel box, but a three-panel glossy cardboard wraparound with the disc in the inner-most panel. It looks really cool, and the style set up for the discs is great—the composers' names are featured prominently, with pictures, signatures, and biographical information in Lasher's liner notes which also discuss the films. (John Charles does a good Marlon Brando in his pic.) The packaging seems a little less cool when the corners get banged up and fingerprints smear the gloss, but overall, this is a very promising series.

Cinerama South Seas Adventure (1958) • ALEX NORTH. LXCD 2. 24 tracks - 48:15 • You might suspect that a composer who said "I find it practically impossible to score anything which does not move me emotionally" would have trouble scoring a gargantuan wide-screen '50s travelogue. Alex North was a rather odd choice for a series that induced few emotions other than optimism and awe, but he delivered a fascinating if mostly lightweight score for this late Cinerama entry. Cinerama was the widest of all the wide-screen processes designed to lure audiences back in movie theaters after the emergence of television, and featured the first state-of-the-art stereophonic sound system as well. This new re-issue is an expanded version of the original Audio Fidelity "StereoDisc" LP, later re-issued without the source music by Citadel which paired it with *Journey into Fear*. The new Label X release provides all of North's cues plus source music, but North's orchestral score is the main attraction. The early tracks are exemplary of what the well-scored big-budget travelogue of the period should sound like, often with a '50-ish "mood" music feel, but many tracks are also suggestive of North's more substantial scores. Scored for a huge 97-piece symphony orchestra with large choir and lots of authentic percussion, *South Seas Adventure* might even be seen as the lush scherzo of the great quartet of big symphonic scores—*Spartacus*, *Cleopatra*, and *Cheyenne Autumn* the others—that North produced during this period. The brief "King Neptune," with its multiple pianos, suggests the balletic sound of the gladiatorial school sequence in *Spartacus*. A real vintage North sound kicks in with "Start of Te Vega's Voyage" which features a moody solo violin suggestive of North's excellent score for *The Sound and the Fury*. "Driving Through New Zealand," meanwhile, soon evokes the more lyrical passages in *Sound* as well; it commences with a mysterious introduction, suggesting

that the protagonists have somehow stumbled into "The Last Wave." SSA is the composer in a light, exotic mood but one never lacking in lyrical, intelligent and often stirring passages, secondary but emphatically not second-rate North. The CD format fortunately gives listeners the choice of programming out the sporadic source cues such as "Hawaiian War Chant" and "Onward Christian Soldiers" or not. (In my case, not.) 4 —Ross Care

Yor: The Hunter from the Future (1983) • JOHN SCOTT. LXCD 7. 6 tracks - 42:24 • This is a truly terrible Italian sci-fi cave-man flick that recently got some showings on HBO but more properly belongs on *Mystery Science Theater 3000*. The original LP release featured a few cues from Scott that remained in the picture and then much of a replacement score done by the De Angelis brothers which has only been described to me as "disco crap." Fortunately, this new CD is all Scott, with the ten minutes on the old LP plus a half-hour, one track suite of music that didn't appear in the film. John Scott is a composer often overlooked for mainstream Hollywood films, but this CD is a perfect example why he has such a following among soundtrack collectors—the music is big, orchestral, thematic, exciting, and a pleasure to listen to. Scott does his own orchestrations, and the resulting sound of the orchestra is very "transparent," meaning that it's easy to pick out the different instruments. Instead of just brass and strings, which is the impression some big orchestral scores give, you'll hear clarinets, bells, flutes, and all kinds of specific orchestral colors. As with so much of Scott's work, the music really seems to go somewhere, with a tremendous amount of variety in the rhythms and motifs. The score seems very well thought-out and designed; incredible to think that Scott did it for such a bad movie. 4 —Lukas Kendall

To briefly report on two additional Cinema Maestro discs which have also been recently released, **Utu** (JOHN CHARLES, LXCD 6, 16 tracks - 32:29) is an intriguing, orchestral score to the New Zealand adventure film. This is the first CD release of the score by New Zealand composer John Charles—his score for *The Quiet Earth* is supposed to be forthcoming from Label 'X'. Charles' score here probably isn't for everyone, but conveys a real sense of tragedy and pathos with a unique, classically-oriented style. The disc also features some traditional Aborigine chants. Also out is another CD issue of **King Kong** (MAX STEINER, LXCD 10, 13 tracks - 49:37), the 1976 *Entr'acte* re-recording by Fred Steiner (no relation). Kong is notable as one of the earliest examples of a film being scored nearly wall-to-wall (at least for the last two-thirds of the picture). It's a thunderous, classic and influential work, although it should be pointed out it doesn't necessarily play on disc as the best example of this type of scoring—it kind of leaves you drained by the fourth track. —LK

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by RANDALL D. LARSON

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Patrick • Cinevox/SLC SLCS-7150

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Phenomena • Cinevox/SLC SLCS-7149

Opera • Cinevox/SLC SLCS-7156

An interesting gallery of recent rock-oriented horror film scores from Italy has been recently reissued by Cinevox, from their original 1979-88 LPs, in conjunction with the attractive packaging of Japan's SLC. The music is varied and not always of interest, but the five discs offer a notable look at Goblin's unique style of rock-scoring.

Amo Non Amo (I Love You/I Love You Not, 1979) was not a horror film—and it's the lightest of the scores included in this series, centered around an electric guitar melody—but the score takes up only half the disc. The final four tracks are themes from horror films—the eerie synth tonalities of "Yell," here credited to a TV series called *Sette Storie per Non Dormire* (7 Tales for Not Being Asleep) but also included in the *Patrick* score, the low raspy vocalisms of *Suspria*, the forceful rock beat of *Zombi* (Dawn of the Dead) and the high synth patterns of *Profundo Rosso*—which offer an interesting glimpse at the group's work in horror films.

Patrick is an Australian film scored in that country by Brian May but rescored for Italian release by Goblin (in the manner that many Italian horror films were rescored for AIP's American release by Les Baxter). The music is quieter than Goblin's characteristically loud and rhythmic rock scores—they are here dominated by key-

board and guitar. The main title also features what must certainly be the most chilling instrument of all time—the sound of a dentist's drill. "Snip Snip" is a pretty rock piece for keyboard, guitar, and synth—kind of a jaunty electronic scherzo. "Metamorfosi" comprises some intriguing atmospheres, quietly brooding amidst a loose cluster of bass and electric guitar.

Contamination is primarily synthesized. "Connexion" pairs organ and rock bass under a synth choir and fast, high-end synth notes, but most of the score is derived from a collection of atonal, effectsy, march-like figures. "Withy" is an oppressive, martial cue for burbling synth effects and organ under electric drumset.

The remaining two scores are interesting and varied, but not completely Goblin works. Dario Argento's visceral horror films, *Phenomena* and *Opera*—like *Contamination*, *Profundo Rosso* and *Suspria*—benefit from the use of rock-scoring, the music oddly fitting the style of these films where rock styles usually don't work. With *Phenomena*, Argento began compiling scores from a variety of sources—including Goblin and former Goblin member Claudio Simonetti, whose nicely evocative title theme for *Phenomena* is scored for a string synth-voice melody over plinking piano and deep, low synth tones. Goblin's "Jennifer" is a hushed keyboard motif which represents the film's heroine. A low bass rhythm and drum-beat gives the motif a stronger edge, while in "The Wind" Goblin's high soprano vocal over low synth creates a chilling mood which is all-too-often impoverished when it takes

on a fast-paced percussive synth rock beat. Regrettably, the effective cues such as these are mixed in with raucous heavy metal rock songs which annihilate any attempt at serious film scoring and generate only unwanted decibels.

Goblin is missing from the score to *Opera*, replaced by the capable keyboards of Bill Wyman and Terry Taylor (whose "Valley" was a notable piece on the *Phenomena* score). The duo provides the "Opera Theme," a fine rock motif built around successive downstrokes of electric guitar and bass synth to build a neat mood of contemporary apprehension and anxiety. "Black Notes" feature heavily reverberated synth tones echoing against a riff of higher synth and keyboard notes. Roger Eno's "Balance" is a brooding piece for quiet synth tonalities which slightly and effectively sets the listener on edge, while eerie synth patterns occupy his "White Darkness." Brian Eno's contribution, "From the Beginning," is a slow progression of spacey synths. Like *Phenomena*, the *Opera* disc is filled out with a mixture of obnoxious heavy metal derailments as well as several operatic excerpts.

While many, if not most, contemporary rock scores are insolently noisy—and an electric rock combo will never replace the emotive capabilities of a symphony orchestra—these scores by Goblin and others are uneven but often quite effective despite their disadvantages. While a single compilation disc of the best cues might have been preferable, these CDs afford a useful glimpse at what Goblin and their ilk have been doing in Italian horror-scoring in the past decade.

HORNER CORNER

James Horner may not always be very original, but no one would say he doesn't have a following. Here are reviews of two of his newest scores:

Searching for Bobby Fischer • JAMES HORNER. Big Screen CD, Cassette (9 24532-2). 13 tracks - 47:29. • Scott Rudin apparently pushed Paramount into making this film about a young chess wizard, who, with Ben Kingsley's help, gets that killer instinct needed to defeat opponents while keeping just enough love to show his family. Fans of Horner's music will no doubt be surprised to find passages from other scores located here. "The Castle" has a misplaced version of *Sneakers* minus Branford Marsalis on sax, while "Josh vs. Dad" finds that deep resonating piano from *Field of Dreams* and the alternate version of "Trip to Chicago" has the playful harp from *Where the River Runs Black*. I think we all know which temp tracks were used for this film! In all actuality, however, Horner does try to vary the style here and there. Standout tracks include the playful "Early Victims" and the soulful "Washington Square." As is standard for Big Screen releases, liner notes include pictures of both composer Horner and director

Steven Zaillian, complete with bios for both men, and a pull-out poster for the film. *Searching for Bobby Fischer* is a fine piece of music overall, but nothing new. 2 1/2

-Joe Rixman

The Man Without a Face • JAMES HORNER. Philips CD, Cassette (314 518 244-2). 12 tracks - 46:42. • Mel Gibson makes his directorial debut with this film about a twelve year-old boy who is ostracized by his female-dominated family and needs the help of a disfigured town outcast to get into prep school and away from them. Aside from the surreal premise, the film boasts fine performances from the child star and the director-star, as well as from the composer. *The Man Without a Face* is not only an original piece of Horner work (despite a couple of glaring interruptions from *Sneakers*, particularly in "Flying" and a hint of John Williams' *Accidental Tourist* in "McLeod's Last Letter"), but the melancholy McLeod theme is wonderfully emotional and obviously designed to bring a viewer to the edge of tears when so ordered. "Nightmares and Revelations," "The Merchant of Venice" and "No Compromise" are all stirring cues. "Lookout Point/End Credits" is simply beautiful. We are also treated to an excerpt from the opera *La*

Fanciulla del West called "Ch'ella Mi Credo." The addition of this piece to the soundtrack blends well with Horner's score, but neither helps nor hinders the overall effect. Liner notes include a few stills from the film and a film summary. The music is pleasant to listen to and boasts an original Horner theme that instantly evokes a warm, positive feeling. This CD is definitely worth having. 3 1/2

-Joe Rixman

Eric Wemmer, Tom Wallace, and Todd Davis also turned in enthusiastically positive reviews of *The Man Without a Face*, and it would seem to be that one score of the year for which Horner really comes up with something new and moving. (Paul Bouthillier also turned in a positive review of *Once Upon a Forest*, out from Fox.) Yet another new Horner score is *Bopha!* (Big Screen 9 24535-2, 14 tracks - 52:29) which is like an African *Thunderheart*. There are a few nice tracks, but most of it finds Horner again taking the least interesting elements of electronic music and ethnic music and making something even more boring. Oh, well, you win some, you lose some. By the way, stop calling him James. You don't know him. -LK



SOUNDTRACK WATCHDOGS!: ANDY AND LUKAS REVIEW LOTS OF NEW CDs

ANDY'S REVIEWS

Aaah, the taste of Fall fills the air... the leaves are changing... the sun shines brightly as a crisp wind flows out of the northwest. Just the right time to be at college in Ithaca, New York, right? Wrong! I've been here for almost two months (it seems like an eternity) and right now I would dub this place the Seattle of the Northeast! Oh well, at least there's the movies, and this Fall has generated several good scores to boot.

JERRY GOLDSMITH'S *Rudy* (Varèse VSD-5446, 10 tracks - 36:50) has got to be the pick release of this month (along with Elmer Bernstein's sensational score for *The Good Son*). I am eagerly awaiting the movie (a true story about a Notre Dame football player, from the same writer and director of *Hoosiers*), but this CD has satisfied me until its upcoming theatrical release to be sure. Warm string writing (with a dash of chorus) makes this one of Goldsmith's best efforts in the last couple of years, and one can only imagine how well it works in the film itself. This is definitely more laid-back than *Hoosiers*, as this film focuses more on the characters and atmosphere that college football generates, rather than the actual sport itself. (Although there's supposed to be an incredible finale, all based on real life.) Varèse's packaging is sensational, with comments from Rudy and director David Anspaugh, along with photos of the recording sessions—a real nice touch. This one's a touchdown all the way.

RICHARD BAND'S *Mutant* (Intrada MAF 7052D, 16 tracks - 35:03) is probably the best-known work by this seasoned horror vet, an exciting genre effort from the early '80s. As performed by the National Philharmonic, *Mutant* does what it has to do—convey terror and your usual horror movie "suspense music"—better than most efforts, which is why genre fans ought to give it a listen. Roger Feigelson's nostalgic booklet notes are a nice change of pace from your typical liner note fare.

Also new from Intrada is MARK MCKENZIE'S score for *Warlock: The Armageddon* (Intrada CD MAF 7049D, 13 tracks - 41:01), the already-gone-from-theaters and heading-straight-to-video sequel to the 1989

horror-comedy outing. This one is apparently more horrific, resulting in a large-scale orchestral outing that's a far cry from Jerry Goldsmith's mostly synthesized score for the original film. There are choral chants, a nice love theme, and the standard genre-obligated score tracks, all performed by The Southwest Symphony Orchestra and Choir in a recording that leaves a lot to be desired in the sound department. (It sounds like it was recorded in a warehouse in San Diego, and I'm told that may not be far from the truth.) Otherwise, this is a pretty good score that's got to be better than the film it was written for.

Out of the horror genre we come to *King of the Hill* (Varèse CD and tape, VSD/C-5425, 25 tracks - 56:27), something different altogether. This is the first soundtrack I've heard by composer CLIFF MARTINEZ, best known for his work on *Hill* director Steven Soderberg's earlier projects, *sex, lies, and videotape* and *Kafka*. *Hill* seems like it's one of those "you've got to see the movie" soundtracks, since Martinez's work runs 30 minutes and is combined with several songs from the early 1930s. Martinez's score sounds like he's accustomed to composing with synthesizer and a small orchestra, and he's able to create a unique sound that's fun to listen to but doesn't quite come together unless you've seen the images on-screen that it backs up.

CARTER BURWELL is a composer whose style has always been difficult to pin down, but Varèse's release of *And the Band Played On* (VSD/C-5449, 22 tracks - 43:40) showcases a strong, brooding score by the composer for this made-for-HBO AIDS drama. Orchestral and very dense, this soundtrack won't be the first choice for those seeking "easy listening," but it works as a serious underscore and stresses the problems that society is facing in battling the disease.

The movie might have bombed big-time, but I still nevertheless enjoyed *Son of the Pink Panther* (RCA/Milan/BMG CD and tape, 66319-2, 14 tracks - 35:36). Bobby McFerrin's title theme performance modernizes HENRY MANCINI's legendary music, but Mancini himself is still around to provide a light, frothy score that sounds great under the composer's

baton. (Mancini himself has a well-deserved cameo in the film's opening sequence which ought to be on video very shortly.) As performed by the National Philharmonic Orchestra, Panther fans will be delighted with the album, and with a full-length, regular arrangement of the Pink Panther theme heard over the End Credits. This album, by the way, contains the most company logos I've ever seen on a CD release—RCA, Milan, BMG, MGM, and United Artists are all represented on the packaging!

Also new from Milan is RANDY EDELMAN'S score for *Gettysburg* (Milan/BMG CD and tape, 35654-2, 18 tracks - 57:28), the lavish Ted Turner production said to be the most accurate Civil War film ever. Edelman's score is powerful and exciting, balanced with more reflective moments recounting one of the most trying times in American history. My only complaint is the use of synthesizers in the score, which seems to be particularly unnecessary given that they're frequently backed up by full orchestra. Otherwise, this moving and rousing work is one of Edelman's finest to date, and its running time (just under an hour) is perfect for repeated listenings.

Finally, the newest release from the folks at Narada Cinema is *Sea Power* (Narada CD and tape, ND-66005, 14 tracks - 50:40). This upcoming PBS documentary on the world's oceans boasts a most impressive score from newcomer MICHAEL WHALEN, containing an assortment of sounds: orchestra, synthesized and ethnic, all resulting in an extremely entertaining album with several choice cuts. The tracks "The Shadow Voyage" and "Passage to Paradise" are the most impressive, demonstrating that Whalen is adept at using full orchestra to great effect. This is a stylish album, and I look forward to hearing more from Whalen, and from Narada, in the future.

So, a wide variety of new albums are out there for the soundtrack enthusiast this month. With the big holiday films yet to come, this is a good time to catch up on these and some other new releases before the snow starts to fall. Of course, the way the weather works up here, that may very well be by the time you read this!

LUKAS' REVIEWS

It seemed to take forever, but the CD of **Alex North's 2001** (VSD/C-5400, 12 tracks - 35:39) finally hit stores in mid-October, and over 25 years after the fact, we can all hear what "legendary original score" Alex North wrote for the first half of *2001: A Space Odyssey* which Stanley Kubrick discarded in favor of his classical temp track. (Actually, we've already heard the "Space Station Docking" as the end title from *Dragonslayer*, and the "Entr'acte" music as the main title to *Africa*.) Varèse Sarabande has pulled out all the stops in giving a dream presentation of the music, a splendid new recording with Jerry Goldsmith conducting the National Philharmonic Orchestra. The CD features a gorgeous cover by Matthew Peak and 20 page booklet with in-depth notes by Robert Townson and Kevin Mulhall and several photos. The notes get a little overenthusiastic at times, but tell where everything was supposed to go in the cut of the film North scored. (The CD presents all the music North wrote for the film, mainly some dark underscore for the ape sequences, and modern, complex music for the space station and moon sequences.) It's a stupendous score at best, a curiosity that's great to have available at worst; in any case, Varèse Sarabande should be given some hearty congratulations and thank you's for issuing it (as well as the security of knowing people won't call anymore asking when it will be out).

One of the best new scores of recent months is **The Good Son** (Fox 07822 11013-2, 19 tracks - 45:05), **ELMER BERNSTEIN'S** lovely music for the Macaulay Culkin "bad seed" movie which featured beautiful cinematography and was actually okay. (Movies aren't good anymore, they're "actually okay.") It's hard to believe Elmer is in his seventies; this score isn't anything he hasn't done before, but it's remarkable how well he can still hit the nail on the head—this score was all over the movie, just right in the sound mix, but didn't have people in the audience making fun of it. That's because instead of scoring all the thriller nonsense, as I regret to say Jerry Goldsmith might have done nowadays, Bernstein played up the emotions of the film's real protagonist, Elijah Wood, and did it beautifully. The score is entirely orchestral with some nice piano solos; an ondes martenot is also present, but isn't annoying. There are even two cool action cues, heavy on brass and bongos, orchestrated for some reason by Patrick Russ instead of daughter Emilie who did the rest of the score. Overall, this one is proof that thriller scores by no means have to suck and, in fact, can actually be good.

For those who might have been in **DANNY ELFMAN**-withdrawal, if there is such a thing, **The Nightmare Before Christmas** (Walt Disney 60855-2, 21 tracks - 61:18) is his long-awaited song score for Tim Burton's new stop-animation Christmas movie with a twist. The disc features 10 songs by Elfman orchestrated by Steve Bartek (most are sung by Elfman, too, as the singing voice of Jack Skellington), 9 score cuts (mostly instrumental versions of the songs), and 2 cuts with narration by Captain Picard-Mr. Pontiac himself, Patrick Stewart. I'm hardly a good judge of song scores—I tend to find the singing distracting—but the tunes on this disc are strong, fortunately represented nicely on the instrumental tracks. Orchestrated by Mark McKenzie, they're kind of a combination of *Back to School* meets *Scooped* meets something more cohesive than we generally expect from Elfman. It'll be interesting to see how the film and the CD do with the general public—if they can accept the twisted Burton/Elfman mentality or if they've been spoiled by certain other Disney animated musicals (wuss movies). The booklet contains lyrics to all the songs, but lists 20 tracks while my CD player registers 21. Some people are no doubt going to eat this one up; others no doubt won't. In any case, I look forward to seeing the movie.

Among the recent issues from Varèse Sarabande have been several notable re-issues, among them *Lust for Life/Background to Violence*, *Touch of Evil*, *Airport*, *Anastasia*, *The Young Lions/This Earth Is Mine*, and this one, **Rich Man, Poor Man** (ALEX NORTH, VSD-5423, 14 tracks - 38:48). This was a 1976 TV mini-series spanning 12 hours on the tube but 20 years in the lives of an American family. North's score garnered him an Emmy (not an honorary one, either) and is a reflective piece of Americana, very thematic but not overdone volume-wise. It seems a bit melodramatic at parts, but that was just the aesthetic of the time. If lush strings and bluesy trumpets were frequently heard

on TV today instead of drones and pop drums, maybe it wouldn't seem so "dated." North's liner notes are re-produced from the original MCA album and help one understand the various leitmotifs and musical structures he was getting at to represent the story. Overall, a nice CD I'm sure North fans will enjoy having; it's not particularly groundbreaking, but Varèse's series of re-issues is definitely something to be encouraged.

Among the Varèse releases of new scores recently was **M Butterfly** (VSD-5435, 15 tracks - 42:40), the latest from the talented **HOWARD SHORE** in collaboration with director David Croenberg. This time, they chronicle not evil telepaths, a human fly, or twin gynecologists, but a French diplomat in 1964 China (Jeremy Irons) who falls for a Chinese opera star and is caught up in a maddening international game of manipulation. (Note the clever paraphrasing of Kevin Mulhall's liner notes to make it seem like I've seen the movie!) Shore's music features lush strings and harp but with a constant air of melancholy, as well as the dramatic sensitivity which has made the composer so successful in recent years. The music plays off of the emotions of the film, not the locale—that's evoked by a few Chinese opera pieces and two selections from a Puccini opera. The main theme is particularly nice, a descending four-note minor-mode motif which returns throughout. Overall, this one's an evocative orchestral score with quite a bit of dramatic weight.

Another recent Varèse release is **The Secret Garden** (VSD-5443, 20 tracks - 31:25) by Polish composer **ZBIGNIEW PREISNER**. This didn't make much of an impression on me upon first listening, but it did when I went back to it a month later. Forget the *Edward Scissorhands* tracked into the trailers, this is an enchanting, acoustic guitar-based small ensemble score. Solo instruments like violin and flute frequently take center stage amidst the omnipresent guitars, and the relatively limited ensemble is used to evoke a wide range of emotions. A choir is featured in some tracks, as is a boy soloist. The "Main Title" remains my favorite track, a swirling piece of flourishing guitars and exotic melodies. Overall, a striking and beautiful "small score" notable for its ensemble as well as its themes. A warning, though—you kind of have to catch it in the right mood, and it also seems to be the kind of CD non-soundtrack collectors go out of their way to buy, if anyone happened to see the movie. (To add to the current debate about short vs. long CDs, this would be a nightmare if it was any longer.) The score lends weight to the argument that if there's going to be any innovation in current film music, it's going to happen by Hollywood outsiders with new and unusual ensembles.

The Adventure Film World of Guido & Maurizio De Angelis is a new CD from Hexacord (HCD9301, 25 tracks - 62:33), an independent English label by Lionel G. Woodman of the mail order dealer "Sound-track Deletions." Supposedly the first in a series of CDs presenting unreleased Italian film scores, it spotlights the work of the brothers Guido & Maurizio De Angelis. My exposure to the composers was previously nil, but the disc turned out to be quite enjoyable, a pleasant collection of guitar-based cues and some songs striking a balance between pop, folk, and the dramatic focus necessary for films. Four scores are presented on the CD: *Keoma (The Violent Breed)*, a spaghetti western; *Arrivano i vostri*, an Italian documentary about spaghetti westerns; *Cacciatori di squali (Shark Hunters)*, an adventure film starring Franco Nero; and *Il grande oceano di Captain Cook*, also a documentary. The few songs on the CD are also by the De Angelis brothers and blend seamlessly with the instrumental selections—a foreign concept to current Hollywood films. The music is predominantly guitar-based, sometimes keyboard based, with fairly consistent, small-scale instrumentation throughout. It's neat how diverse the ensemble is made to sound from piece to piece, although each track is pretty uniform unto itself. Sound quality is superb. The disc can be ordered for £15 from Mr. Woodman at 1 B Woodstock Road, Strood, Rochester, Kent, ME2 2DL, England.

Another independent English release is **The Don Black Songbook** (Play It Again CD, Play 005, 22 tracks - 72:48), a compilation of 22 show and film songs with lyrics by Don Black. Ten of the songs have music by John Barry—these include "Born Free," "Billy," "This Way Mary" and "Wish Now Was Then" from *Robin and Marian*, and "Play It Again" from *The Tamarind Seed*. Other composers represented include Elmer Bernstein ("True Grit"), Andrew Lloyd Webber

("Tell Me on a Sunday," "The Last Man in My Life," "Anything But Lonely," and "Love Changes Everything"), and Quincy Jones ("Curiouser and Curiouser"); vocalists include Matt Monro, Marti Webb, Adam Faith, and Michael Crawford. Unlike some past Play It Again CDs, culled from a variety of dated sources, the sound on this disc is strong throughout. Booklet is 12 pages with in-depth notes on Black and the projects by Geoff Leonard and Pete Walker, reproductions of album covers, and stills of Black, Barry, and others. Order this one from Play It Again at 2 Merchants Ct, Rowham Mead, Hotwells, Bristol BS8 4YF, England.

If **JERRY GOLDSMITH** did one score a year, it would be great. However, it seems he does eight scores a year, and the result is two really good ones and a half dozen functional, well-crafted ones that serve the films but really aren't anything new. It seems everybody else dug *Rudy*, but I didn't even like that one very much—it struck me as very simplistic "feel good" music. Released at the same time as *Rudy* on CD was **Malice** (Varèse VSD-5442, 8 tracks - 33:32), the new thriller in which we see Nicole Kidman naked, but I heard it was actually okay, and that Goldsmith's relatively sparse score worked well. On disc, however, it's just what I expected (and what the film-makers probably expected, too), kind of a poor man's *Basic Instinct*. It starts with a promising, choral lullaby-type piece with a maliciously quirky twist (excuse the pun), but then hits drone city. Yes, the ultimate thriller staple, the boring drone pervades at least half the disc, embellished by a lot of creepy question and answer *Runaway*-like tinkly things. Returning from *Basic Instinct* are sporadic budda-budda-budda drum machines and what I'll only describe as I'm-discovering-a-mystery creepy string stuff with accompanying "traveling music." What's really cool are some aggressive brass clusters heard briefly towards the end of the score, a nice flash from the past. The good choral lullaby returns at the end, too, making this a disc with maybe ten minutes of interest and twenty-five minutes of droning. Well, if Goldsmith did eight scores this year, and this is number eight, he's still way ahead of the game.

For Love or Money (Big Screen 9 24515-2, 14 tracks - 38:04) is a new **BRUCE BROUGHTON** score that harkens back to the '80s with some pleasant, if innocuous, wedding reception band-type music. (The amazing thing about most pop music is that just when you think it can't get any worse, it gets worse. This kind of mellow jazz-orchestra type music seems brilliant compared to what's come since.) I guess the movie stars Michael J. Fox as some kind of concierge. It feels like it was temped up the kazoo with recent mellow Goldsmith (there's a lot of saxophone, a la *The Russia House*, though in a more upbeat style) and temp-favorites like *The Accidental Tourist*, but that's standard operating procedure nowadays. Broughton does have some fun interpolating various styles, and as usual pulls the whole thing off with much more style, craft and panache than one would expect. This is actually one of the more listenable CDs I've heard recently, with a nice main theme; for what it is, it's great. As usual, Big Screen's packaging excels.

Space Center Houston (BRC Imagination Arts CD, 13 tracks, 35:02) features two scores by **DAVID SPEAR** for the documentary films *To Be an Astronaut* and *On Human Destiny* shown at Space Center Houston. Spear established the Georges Delerue Memorial Scholarship in Film Scoring at Berklee College and has scored a number of documentaries and low-budget films and TV movies; he orchestrated many of Elmer Bernstein's scores of the early-'80s like *Heavy Metal* and *Ghostbusters*. *Space Center Houston* features large-scale orchestral music performed by the Munich Philharmonic Orchestra (no lame synths!). It's a heroic 35 minutes evoking NASA's triumphs in space exploration; I assume the films are of a documentary/educational nature, and as such the scores are allowed to take on a thematic unity not unlike a concert work. At this point, the CD is available only at Space Center Houston and can presumably be sent away for from same; it's above average orchestral music that's not being well distributed, a strong combination for a good collectible.

Finally, **True Romance** (Morgan Creek 2959-20017-2, 12 tracks - 47:00) features a few **HANS ZIMMER** cuts amidst a menagerie of pop song offerings; the Zimmer tracks rely almost entirely on the novelty of a Caribbean steel drum (but not) xylophone type instrument. There's also a Delibes opera piece arranged by Howard Blake and lots of songs. Aah! Out of room! •

Ah, the letters page, that wonderful column where everybody gets their say, and if things go really well, people start fighting. The current debate designed to spark the flames of controversy is that of short vs. long CDs—see this month's interview with Richard Kraft and Nick Redman for more firewood. (And you probably thought it was going to be a one-sided argument...)

...I was pretty shocked when I learned that all movies are temp-tracked prior to being scored. It is basically one of the reasons why most movie scores today lack originality. It is an absolute insult to a composer's intellect and talent. Is there no way a director or producer can communicate with the composer without the use of temp-tracks? Marshall Harvey's article on temp-tracking *Matinee*, "Evolution of a Film Score" (#32, 4/93) suggested that the whole process is fun, but for the composer I think it is absolutely degrading and distracting. No wonder most composers detest this process.

I recently had the rare chance to watch a bootleg videotape of *Cliffhanger* which was temp-tracked from start to finish with music from *Basic Instinct*, *The Rocketeer*, *Total Recall*, *Brainstorm*, *Dances with Wolves*, *The Abyss* and some other Alan Silvestri score. Both Andy Dursin and Lucy Shapiro in their reviews of the *Cliffhanger* CD expressed their suspicions about what the film was temped with and they are more right than they know!

Amer Khalid Zahid
Kharachi, Pakistan

...In the July issue of FSM, Lukas proposed a new argument: whether soundtracks should be shorter or longer. Well, there really seems to be no argument here, at least from my point of view. I believe that soundtracks should encompass as much of the original score as possible. If I had my druthers (and the money to pay for the cues) I would include all of the music from a film in the soundtrack recording knowing that I could always fast-forward through the cues that I did not want to hear or that were a little repetitive. For instance, the soundtrack to *Star Trek III* does not contain a good number of cues that I feel should be on the record. The arrival at the Genesis Planet by the U.S.S. Grissom, the pon farr, the destruction of the Enterprise, and the escape from Genesis (a very beautiful piece of music) are all cues not included on the soundtrack. I realize that this is because of money restraints and it is not really cost-effective to put all of the music on the soundtrack, but when you compare the limited edition 78 minute *Krull* soundtrack by SCSE and Southern Cross' 45 minute recording, you can see what it is that I'm driving at.

Todd E. Smith
Alpha, New Jersey

...I want to distinguish an aspect of the question about CDs being better short or long. We cannot associate quantity = quality like a cause-effect relationship. A CD is short, so it's bad? No, that's not the way. We must analyze it deeper. There are CDs of 25 or 30 minutes due to legal reasons we read about almost every month in FSM. But in the last few years CDs have appeared of approximately 30 minutes but with some 20 tracks. So the average duration of each track is around 1:30 minutes. That's a

crime. Nobody can develop any interesting musical idea in a minute. It would be okay if only two or three tracks were so short, but in the CDs I'm speaking about the great part of them are tracks of one minute or ninety seconds. A good example would be *Unforgiven*. It has 24 tracks and runs 35:22. One track runs 5:41 but of the remaining half hour 8 of the tracks are less than 1:30, and 6 of them less than a minute. What kind of musical idea can be developed in 45 seconds? Another example is Alan Price's *Whales of August* which runs 27:35. This doesn't mean that the CD is worse than one of 50 minutes, but the problem with it is that it has 19 tracks of an average duration of 1:22. On the CD, there will be a track with an approximate duration of one minute, and believe me the last note is thirty seconds of that!

If a CD runs 25 or 30 minutes, but the music is well-developed in tracks of at least three minutes, it can be as good as anything else. Of course I prefer a CD of 60 or 70 minutes, because this miraculous machine allows you to ignore those tracks you hate (like the song at the end of the *Dracula* CD). I say I prefer such CDs, not that they are better. But those CDs of "mini-tracks" (or "micro-tracks") should be disdained by film music collectors and film music CD producers who lose a lot of hair thinking how they can make better the CD they are planning to release. Thank god there are still some Nick Redmans out there.

Pedro Pacheco
Palma de Mallorca, Spain

...There are several 60+ minute CDs where I would never dream of skipping a single track (*Hook*, *Krull*, *Legend*, *Conan*), while at other times I think it can get to be a little too much (*The Russia House*, *Rambo III*). Others may feel differently—I know there are those who think *Hook* is too long, and *Rambo III* is probably someone else's favorite CD as well.

After listening to CDs like *Rambo III* and *The Russia House* a couple of times, I know which tracks I like and program my CD player accordingly on subsequent listenings. I then get maybe 30 or 40 minutes of good music, which still is about the length of those LP things we had a few years ago. (Of course, this method won't work for those of you who consider it blasphemy to skip a single track by your favorite composer.) Had these CDs been released with only 40 minutes of music, I can hardly imagine that I would get my favorite 40 minutes—the tastes of the composer and/or record producer vary as much as anyone else's. In other words, you're more likely to find 40 minutes of great music on a 70 minute CD than on a 40 minute CD. CD technology is able to give us virtually two LP's worth of music on a single disc, which I think we should be grateful for. I've also found that if a score is really excellent, then all of it is good—I didn't notice any drop in quality on the tracks added to the extended releases of *Krull*, *Legend*, and *Conan*.

To sum it up then, I think the question of long vs. short CDs boils down to the fact that long CDs give you a freedom of choice that you don't get with shorter ones. So, while I cherish every minute of *Hook*, I hope the other guy is happy with 50 minutes. And the one who prefers *Rambo III* will have to forgive me for

not listening through that entire CD every time.

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...I wish to respond to several points raised by Douglass Fake in his article "Listening to Music Without Being a Musician" (#36/37, Aug/Sept '93). Most people who experience and enjoy music have not been trained musically, at least not beyond a rudimentary "understanding." This has been true in most large modern states for at least the last several hundred years, during which time the tendency has been for the roles of musician and composer to become increasingly specialized within various societies. However, despite this tendency, societies at large have not come to the point of appreciating music any less. Indeed, the expression of that appreciation has merely changed in form: from relatively active participation in church and home to enthusiastic attendance at concerts, operas, and revues to a largely non-participatory culture based on film, radio, TV, video, and recorded media.

Mr. Fake does film music (and music at large) a disservice by suggesting that a minimal literacy in music (presumably on a par with his own) will allow the typical listener to enhance his or her experience. However, I find it hard to believe that any of the musical procedures raised in the article would be beyond what a reasonably intelligent person could deduce without the "help" of the specialized terminology that Mr. Fake has tried so hard to avoid. In a sense, Mr. Fake is implying that one would be better able to understand a foreign language based merely on the ability to recognize a few "useful phrases." If music is indeed "primarily aural and full of intangibles," then those of us who are dedicated to an intensive study of it must surely be wasting our time. I, for one, do not believe that I am wasting my time and consequently would like to point out a number of errors, misconceptions, and inadequacies in Mr. Fake's article.

Music does not necessarily consist of three (or more) components. Music is "organized sound"; that is, any sound (including the lack of sound) organized in any way (including the lack of organization). Perhaps an even better definition is: "Music is socially accepted patterns of sound." Melodies consisting primarily of wide intervals (big jumps between notes) are called "disjunct."

"Diatonic" does not mean that "each note moves basically one step at a time upwards or downwards." What "diatonic" means is that the notes within a given portion of music fall more or less within the key signature (the number of sharps or flats) of that particular section.

Harmony does not necessarily refer to "two or more notes stacked on top of each other," and certainly does not have to "accompany" a "melody" (whatever that is!). Also, it does not seem reasonable to accept that a dissonant harmony cannot be pleasing and that major keys are necessarily "happy" and minor keys necessarily "sad." Further, it seems rather jejune for Mr. Fake to have suggested that rhythm refers to "the forward motion of all aspects of music" and that rhythm is in the "bass line of music." In fact, rhythm has to do with accents and note durations of varying complexity in all voices.

As for the "rules" of composition, I could list hundreds of pieces (including many by Haydn and Beethoven) in which the overall tonality of a movement of music is certainly not defined by the opening (and in some cases even the closing) chord. Mr. Young's use of shifting major and minor chords in the score for *Hellraiser* is hardly revolutionary. This sort of thing went on to an extent nearly 500 years ago, especially in English music, and I might add that this was a few hundred years before the so-called "rules of harmony" even began to be codified. You may also be surprised to learn that many of the most prominent composers of real atonal music (dating to before the First World War), including Schoenberg and Berg, often made it a point to "classically" structure their works. Also, even a cursory analysis of works by Schoenberg will indicate that the "father of 12 tone music" applied the rule about "not repeating one of the 12 tones" within single voices only and that the 12 tones were as often as not combined into "triads" (3 note groupings) or "tetrachords" (4 note groupings).

I have not yet studied Mr. North's score to *Spartacus*, but it seems to me that an "A minor" chord combined with an "A-flat major" chord might very well sound like an "A-flat augmented" chord combined with an "A diminished" chord. Also, Mr. Fake's definition of "mode" as "any given note and its corresponding scale" is sorely inadequate and misleading, especially considering that modes originally had to do with two or three primary notes (a melody almost never starting on its "final") and the range of a particular melody around those notes. This system was in place hundreds of years before anyone had conceived of "scales" or even "keys." Also, a fugue certainly does not have to start in the bass, and subsequent iterations of the subject do not have to enter at the interval a fifth above. In fact, only seven of Bach's 25 organ fugues use the interval of a fifth above for the second statement, and not a single one of them begins in the lowest voice.

I would recommend that readers of *FSM* who want to learn the facts about music history and theory should either seek out music courses at local colleges and universities or at least work through introductory textbooks or keep music dictionaries at hand. No wonder film music still has such a bad reputation!

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I guess that'll be the last time Doug ever writes anything for *FSM*. (Just what we need, another Doug Fake controversy.) To be fair, I asked Doug to try and present his article in the simplest terms for people who won't be taking any music courses, but who might be interested in seeing a few oft-used terms defined in a film music context. Such was an impossible task, and some errors were bound to occur. Apparently they did, but let's not be too hard on Doug for trying, and hope people aren't scared away by all this musical verbiage. -LK

Starting next issue, full addresses will be printed with letters so readers can write one another; if you want your address withheld, please make a note to that effect. Send your letters to the address on page one.